



ED PARKER'S

INFINITE INSIGHTS INTO KENPO



1 MENTAL STIMULATION

by
Ed Parker



ABOUT THE AUTHOR

Ed Parker is one of America's foremost Karate Pioneers. He is the undisputed "Father" of American Karate having opened the first Karate studio in 1954. His credits include many other firsts, such as the first...

- To conduct a Karate class on a university campus.
 - Faculty member to teach Karate on a university campus.
 - Authentic Karate technical advisor for T.V. and movies in the U.S.
 - To publish a Rule Booklet specifically for Karate free-style competition.
- ...plus many others.

He is a native of Honolulu, Hawaii and a graduate of Kamehameha High School. He also graduated from the Brigham

Young University in Provo, Utah where he obtained a B.S. degree in Sociology and Psychology.

As Ed Parker learned Karate in Hawaii, he realized the need for new innovations to combat modern day methods of fighting. To fulfill this need, he has developed revolutionary concepts and theories that are practical — not classical. As a result, his innovative concepts and ideas have enhanced the Martial Arts in America.

Upon graduating from the B.Y.U., he moved to California in September of 1956 to establish his second school. Within two years, he was teaching many well-known entertainment personalities through the efforts of his very close friend, Terry Robinson.

In 1961 *Time Magazine* referred to Ed Parker as the "High Priest and Prophet of the Hollywood sect." To date he has taught such notables as Elvis Presley, Robert Wagner, Blake Edwards, Robert Culp, Robert Conrad, McDonald Carey, Darrin McGavin, Jose Ferrar, George Hamilton, Warren Beatty, Fabian, Rick Jason, Dick Martin, Elke Sommers, Joe Hyams, Bronislaw Kaper, Joey Bishop, the late Nick Adams, Audie Murphy, Frank Lovejoy, and many others.

Quoting *Black Belt Magazine*, "Many Kenpo stylists refer to Ed Parker as the last word on the proper way to do their techniques" (February, 1975). Similar praise for Ed Parker appeared in a special issue of *Inside Kung-Fu* commemorating 20 years of Karate in America; "You don't become the Father of American Karate by being the second in line... Universally acknowledged as the man who introduced Karate to America some twenty-eight years ago, Ed Parker has been one of the most innovative and successful influences in the development of the Art in its new environment" (May, 1974).

Today Ed Parker has schools throughout the United States, Ireland, Germany, England, New Zealand, Australia, Holland, Spain, Venezuela, Guatemala, and Chile with many second and third generation offsprings west of the Mississippi.

In addition to authoring four books, *Kenpo Karate*, *Secrets of Chinese Karate*, *A Women's Guide to Self-Defense*, and *Ed Parker's Guide to the Nunchaku*, he has published several teaching manuals for students. This book, *Ed Parker's Infinite Insights into Kenpo, Volume 1, Mental Stimulation*, is the first of a new volume series of Ed Parker's books. Watch for at least four others to be published shortly --- each one offering a different adventure in KENPO knowledge.

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Ed Parker's

INFINITE INTO KENPO INSIGHTS



VOLUME 1

MENTAL STIMULATION

by

ED PARKER

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Seldom is a project of any magnitude completed without the assistance and guidance of a number of devoted individuals who have shared in some way in its completion. This text is no exception. While those who have assisted are many, there are a select few who deserve special recognition for their help with all five volumes. First on the list is my wife, Leilani, who has spent untold hours editing each volume. My gratitude is also extended to my brother, David, for the majority of the illustrations used to fortify the stories and analogies used throughout these volumes; to Charles Gonzalez for not only printing these volumes, but for the council, guidance and work on half tones; to Jim Grunwald for his patience and effort in producing the covers and a number of the photos in each of the volumes; to Jim Mitchel for his photographic series of the basics and techniques along with Joe Palanzo, Tom Kelly, Lee Wedlake, Frank Trejo, Paul Girard, Ron Chapel and both John Conway Sr. and Jr.

I would also like to recognize the contributions made by Tom Riskas who wrote the preface to this text; to Curtis Wong who so graciously supplied me with some of the photos in this volume; to Keith Alverson who allowed me to use his picture of Elvis with the Kenpo crest on his guitar; to Ron Tessensohn for his artistic rendition of the Kenpo crest located in the history of this volume; to my son Edmund for his portrait of me which appears on all the title pages of my volumes; to my daughter Sheri for drawing the tree on my Kenpo Family Chart of Black Belts; to Daniel R. Mertens who allowed me to reproduce some of the uniforms from his Martial Arts catalogue, and last, but not least, to Nikita Knatz for his cover layout which will be consistently used on all of my volumes. The names of others who have contributed to the completion of these texts will be acknowledged in subsequent volumes.

DEDICATION

I dedicate this book to my loving and patient wife whose companionship has endured through troublesome as well as memorable times. Also to my children -- treasured gifts sent by our gracious **CREATOR**.

CREED

"I come to you with only Karate, empty hands, I have no weapons, but should I be forced to defend myself, my principles or my honor, should it be a matter of life or death, of right or wrong; then here are my weapons, Karate, my empty hands."

Ed Parker

ABOUT THE CREED

The above Creed has become an accepted Code for many Martial Artists. Authored by Ed Parker in March of 1957, it denotes the Martial Artist's way of life in today's environment. Time inevitably alters attitudes and convictions. Therefore, in reanalyzing the Creed, the use of the words *right* or *wrong* leaves no margin for clemency, but to defend one's self. A matter of *life* or *death* means strict adherence to survival in protecting loved ones or self even if it means death to the adversary should no alternative be left. *Principles* must be upheld and protected, for without them the very core and soul of man is valueless. *Honor* motivates a Martial Artist to action because it gives him dignity. *Empty hands* (as well as other body weapons) are the substitutes that a Martial Artist uses in place of man made weapons to sustain his honor. Discipline developed through training without weapons implants justice and discretion when applying the Martial Arts. Thus the above Creed acts as a regulatory guide in aiding the Martial Artist in developing a keen sense of justice.

PREFACE

This book, and the volumes that follow, are an accumulation of over thirty years of practical experience. It was written to expound upon the merits of *American KENPO* and to share Mr. Ed Parker's findings.

Although condemned and labelled a rebel during his early years in the continental United States, he relentlessly pursued knowledge in the Martial Arts based on practicality and logic. Analyzing, interpreting, and experimenting, he discovered, modified, and developed concepts and principles that extend beyond traditional acceptance. Because of his revolutionary concepts, many questions left unanswered can now be answered, thus dispelling some of the mysteries that have shrouded the Martial Arts.

It is not the intention of the author to deride other's concepts, but to be given an equal opportunity to compare his findings with existing teachings of the Martial Arts. His desire to share his knowledge is a sincere one. He feels his pioneering efforts, in some areas of Martial Arts training, can expedite learning. Expedience, therefore, will allow students the needed time to strengthen weaker areas.

Mr. Parker's knowledge of the basic elements of *KENPO* are properly categorized and explained so as to give the reader a clear, precise, and thorough understanding of what *KENPO* entails. As one comprehends the relationship of these basic ingredients, he will become conscious of the importance of progressive learning.

Although the basics have been written in the order of their importance to obtain quick results, these progressive steps may be altered to generate even faster progress. It goes without saying that ability is the key to accelerated learning.

As you read Mr. Parker's texts, you will learn that *American KENPO* has many facets -- a discipline, a way of life, a philosophy, an art, and most assuredly a science. Once understanding the principles upon which *KENPO* is based, you will learn that *American KENPO* is an art because of its implementation of scientific laws. Every prevailing move is methodically and scientifically thought out.

Whenever there was doubt, each move in question was analyzed and defined by Mr. Parker so that scientific laws and disciplines of mathematics, physics, geometry, physiology, kinesiology, leverage, etc., can be adopted and perfected to insure sophistication.

Mathematic disciplines teach a student how to rearrange sequence combinations. This, Mr. Parker feels, is an excellent means to help a student understand the creation of *variable expansion*. Principles of physics not only have to be mastered, but applied multitudinously often employing three principles in a single action. To utilize only one principle is insufficient to develop maximum effectiveness. Then too, understanding the principles of physics involved in developing maximum power requires geometric principles to enhance action even further. A strike is ineffective if it is delivered incorrectly or at the wrong angle. Precision is therefore another mandatory ingredient for a successful delivery. Obviously striking just anywhere wouldn't do either. Knowledge of physiology teaches a student where to strike (making sure he protects himself) to get the maximum benefit for his efforts. Ignorance of vital target areas would certainly be detrimental in accomplishing this.

The forementioned scientific disciplines are only a small part of what *American KENPO* contains. Like other sciences, *American KENPO* is constantly being upgraded by Mr. Parker. He feels the times dictate change and progress and therefore *KENPO* too must continuously be adapted to blend with the circumstances and times. You can't always solve today's problems with yesterday's solutions. However, Mr. Parker further believes that to increase your knowledge isn't enough, you must understand what you have learned. In other words, to know of it isn't the same as knowing it.

I feel it an honor to write the preface to this book and to epitomize the merits of a man who, in my opinion, is a genius in his field. His knowledge has extended far beyond the bounds reached when he was under the instruction of William Chow. To list a few of his credits, he has written a number of manuals and texts on the Martial Arts, business procedure manuals, a step-by-step all encompassing instructional plan to take a student from white belt to advanced levels of black, manuals for law enforcement agencies as well as rules and procedures for conducting amateur freestyle tournaments. Mr. Parker continues to create and introduce new disciplines and rudiments of *practical Kenpo*. If a doctorate degree was ever to be given in the field of Martial Arts, Mr. Parker would have more than earned the right to receive this esteemed degree.

Tom Riskas

PREFACE

This book, and the volumes that follow, are an accumulation of over thirty years of practical experience. It was written to expound upon the merits of *American KENPO* and to share Mr. Ed Parker's findings.

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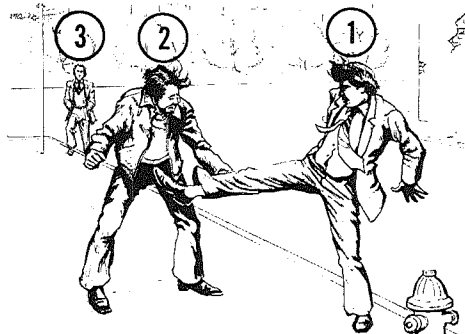
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CHAPTER 1

INTRODUCTION

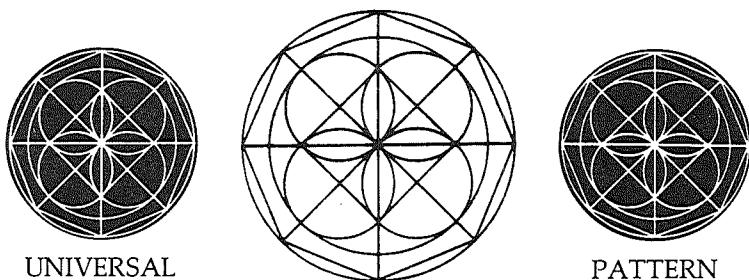
The following is the second of a new series of my books. Although the material touches on a few traditional elements and concepts, the majority of the information contained within this book and the volumes that follow consists of my own concepts, principles, theories, analogies, equations, and beliefs.

I was sensitive to the need of innovations during my early years of training. Analyzing the methods of fighting in Hawaii (the place of my birth and early rearing) verified the unquestionable need for an updated approach of the Martial Arts. Again breaking the bonds of tradition, I experimented with more logical and practical means of combating our modern day methods of fighting -- thus emerged with my own interpretation of the Art. I viewed combative predicaments not only from my viewpoint, but from the opponent's viewpoint as well. Questions constantly arose in my mind -- after countering my opponent, what measures must be used over and above what I was taught, to prevent counters to me? What openings really exist? Taking the opponent's point of view, many perspectives became apparent that were previously passed over. Principles and concepts set down to me as fact began to be disproved. In theory they seemed sound, but when put into practice they proved to be obsolete. Further, a third point of view -- that of the bystander who observes both you and your opponent -- should be considered. It was amazing to discover the



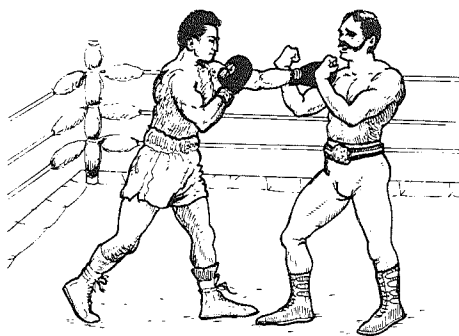
I-1 Having three points of view will help to increase your perspective.

many other facets that came to light when considering this third source. However, the greatest insights came when I was studying myself on film in reverse. Many answers emerged when this was done. It was this technique that aided me in formulating the "Universal Pattern" (see Volume Three) which I now use as a teaching aid.



While I feel that "classical" methods of combat are somewhat useful, their greatest value lies in their historical origin. In what era was a particular move developed? What was the purpose for its development? How effective was it then? Does it still have the same effectiveness now? Such questions helped in the development of more practical methods.

If "The Great" John L. Sullivan was living today, still at the peak of his boxing career, and was matched against our present day heavyweight world boxing champion, I certainly would predict victory for our present day champion. The difference between John L. Sullivan's "classical" method of boxing and the more practical and updated version today leaves no doubt in my mind as to who would win. The addition of the hook, the uppercut, the shuffle, the "bob and weave" to present day boxing has certainly enhanced its effectiveness.



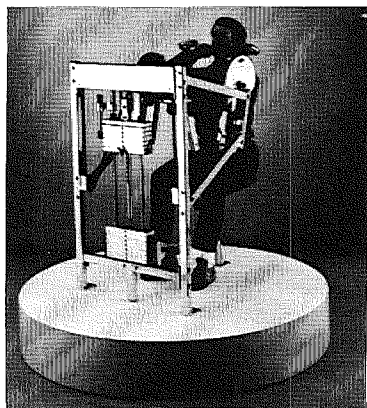
I-3 Today's practical methods of boxing supersede the "classical" techniques of the John L. Sullivan era.

You will soon discover, as I have, that the Martial Arts are a fascinating subject. Although they have taken on mystical connotation over the years, they are by no means mystical. For it must be remembered that whenever a subject develops definable qualities, when the unknown becomes known, the mysticism disappears. The Martial Arts are a real and tangible subject. However, in its primitive state, two stages prior to total mental awareness, it does remain intangible (see Chapter Six). It is not until knowledge and skill become spontaneous that the tangible becomes apparent. To put it differently, a loaded gun is a tangible weapon. All it needs is a person to pull the trigger. With the Martial Arts, spontaneous knowledge and skill are the trigger mechanism that can fire the weapon of a polished practitioner -- whether it is the foot, fist, handsword, elbow, or whatever. At this point, traditional philosophy compatible to and combined with Christian beliefs should be interjected. Although portions of traditional philosophy are as functional today as they were in ancient times, traditional methods, concepts, principles, etc. of COMBAT are subjects open to challenge.

It has often been argued that Eastern tradition of complete devotion to a vigorous and disciplined life style is the "proper" means of obtaining proficiency in the Martial Arts. In some respects, this statement is valid. Proficiency in the Martial Arts is definitely related to self-discipline, respect, devotion and instructor loyalty. However, many of the Oriental traditions are a part of their culture and have little bearing to Martial Art proficiency. This is not to say that Eastern methods of training per se, are inferior. In fact many of the basic concepts of devotion, self-discipline, and mind development of "ki" or "chi" are excellent and are also adopted by Western practitioners. Westerners, on the other hand, prefer more modern methods of obtaining physical proficiency in the Martial Arts.

Regardless of Western methods of training, excellent students and instructors have been developed even after abandoning traditional activities. Tradition, it seems, is superfluous when compared to a person's determination to excel in the Martial Arts through other innovative means. Armed with a willing, eager, sincere, and conscientious effort, a Western practitioner can be just as proficient as the student laden with Eastern tradition. Oriental tradition therefore, cannot be paralleled with proficiency on a physical level to the extent that other methods of training are not as effective. Proficiency can be obtained by the individual who emphasizes effectiveness and practicality rather than strict ceremony and tradition.

It must be emphasized that a human body can only do so much and nothing more. Stories passed down over the centuries have credited Martial Artists with the ability to perform incredible feats. One



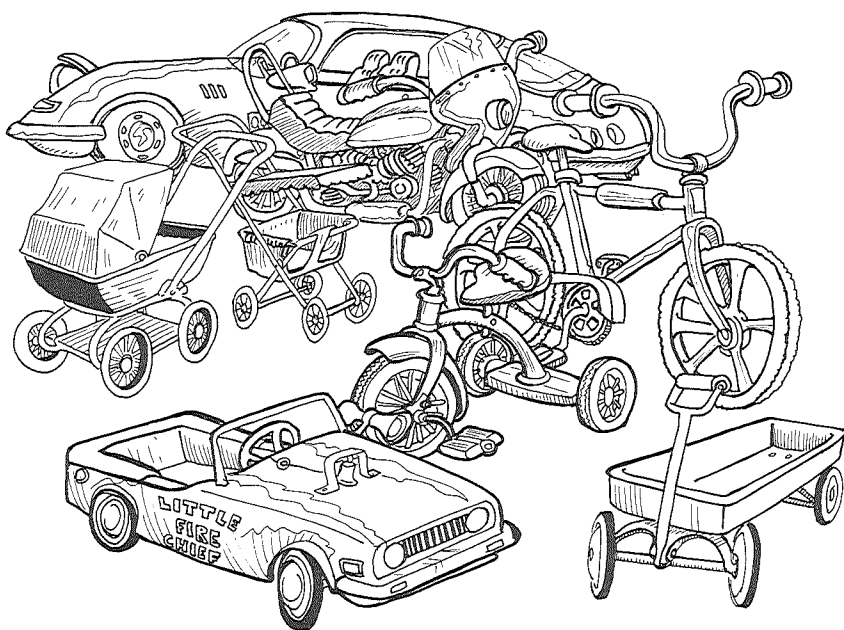
P-1 With the assistance of modern equipment, such as the nautilus, physical results can be brought about in half the time as the crude methods contrived in the past.

should always analyze such stories. Use logic when studying the Martial Arts and refrain from believing hearsay. Several deaths have resulted from believing stories that hold no truth. A former student went to another instructor who bombarded him with mystical trash. He believed what he was told and attempted an experiment which caused his death. This should never have happened. If there is one thing that training in the Martial Arts should teach, it is a clear understanding of one's limitations at various levels of progress.

The art should definitely be taught to suit the individual and not the individual the Art. We are all physiologically and anatomically different and therefore should select our movements so that we can achieve our highest potential. The underlying principle of a movement is often forgotten. Although the timing and execution of a move may vary (at least it should) from person to person in obtaining maximum effectiveness, the underlying principle upon which it is based usually remains unchanged. When an individual is forced to execute a move one way and is told that all other methods are incorrect, he is being misled. A move can be taught a particular way at first (when using it as a point of reference), but it should then be modified to harmonize with the physical make-up of the individual concerned.

A deeper understanding of the Martial Arts can be achieved if time is taken to tap the knowledge stored from our past. Many of the principles and concepts we learned from childhood parallel our Martial Arts knowledge. To overlook or fail to see how they interrelate with present or even future experiences can definitely hinder our progress. We therefore should study and analyze principles and concepts learned from the past to see how they apply to existing experiences if we are to accelerate our progress.

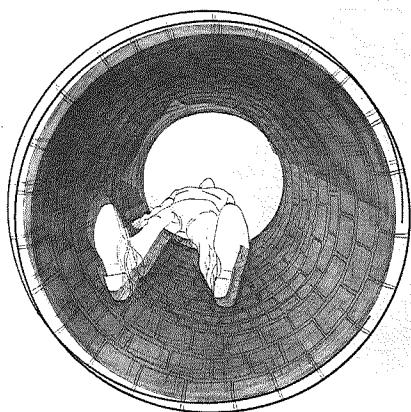
As we examine phases of our past, we can observe similarities in trends. Special gifts were given to us according to our motor abilities. From push cars, we graduated to tricycles, then to bicycles or mo-peds and motorcycles, and eventually to driving cars. Our vocabulary followed a similar pattern of progression. We first mastered simple words, then graduated to terms more appropriate to our level of education. Words we learned at two were added upon by an even larger number at age six with this trend continuing into adulthood. Of utmost importance was the fact that as simple words were replaced by more complex words, the simple words were stored and not discarded from our memory. Although we seldom used the simple vocabulary learned in childhood, it was stored for a time when it might be needed.



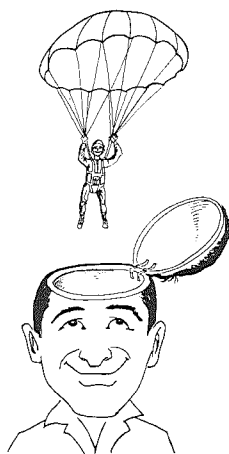
I-4 Our entire life has steadily progressed in graduated cycles. The evolution of walking, talking, transportation, etc., have all been achieved through cycles that parallel each other in principle.

Basic movements of the Martial Arts are also learned as the study of vocabulary. Simple movements are replaced by more sophisticated movements at various stages of proficiency. Again, although replaced, they are stored in our memory bank and not discarded—stored for a time when they may be needed. Certain blocks may be taught during the early stages of training depending upon your ability. However, as your skill increases, you learn that these blocks are not as effective.

While there have been many approaches to the subject of Martial Arts, it is my desire to outline, illustrate and utilize analogies that can be related to our daily experience. Once we see how these concepts parallel those with which we are already familiar, it will be much easier for us to see their validity. Further, as you absorb knowledge, be sure to keep an "open mind". As the Chinese Taoist Philosopher, Chuan Tzu, cautioned "Never be like the frog at the bottom of the well who when looking up at the sky thinks that the sky he sees is all there is to heaven". If we were to duplicate the word "man" in place of the word "frog" the quote would be much more applicable to us. Using an American quote, "A mind is like unto a parachute -- it only works when it is open". In other words, the key ingredient to all of your efforts is to keep an open mind in addition to flexibility of thought and physical action.



I-5 Do not view the sky like the man at the bottom of the well.



I-6 Keep your mind open like a parachute.

It is hoped that the material found within this book, and the volumes that follow, will be of some value both to the practitioner and layman alike. If any portion of my work can enhance, stimulate, compliment, add, or be adopted to one's present experiences, or system, I would then feel that both my time and effort was profitably spent.

Study the following information thoroughly, analyze it and choose those subjects, principles, etc. that work for you. However, do not discard any subject until you have made an honest, conscientious, and diligent attempt to incorporate it. **REPEATED ADVICE** -- never discard knowledge that is not applicable to you, but store it. The day may come when that knowledge could be taught to someone who can apply it; who knows -- that individual may be your own child.

CHAPTER 2

HISTORY OF AMERICAN KENPO

The exact history of oriental pugilistic forms of Martial Arts, prior to the Ming (1368-1644 A.D.) and Ch'ing (1644-1911 A.D.) Dynasties, has been lost in the antiquity of time. With an unknown number of writings destroyed and a period of time which was never written about, existing records are obscure and ambiguous. Consequently we cannot ascertain the accuracy of these existing records nor can we pinpoint or authenticate the actual date of the origin of the Martial Arts. From all indications however, the oriental pugilistic forms of Martial Arts may have been practiced in India and China as far back as five thousand years ago. Although believed to have originated in India, Chinese historians dispute this claim.

In spite of the fact that existing records are obscure, a Chinese legend tells of a brilliant and famous surgeon, credited with the discovery of anesthetics, who devised a sequence of movements to relieve emotional tension as well as tone the body. Doctor Hua T'o (190-265 A.D.) created these exercises during the latter part of the Han Dynasty (25-220 A.D.) by imitating the movements of specific animals (the deer, tiger, bear, monkey) and fowl (birds of all types) indigenous to his region. Through observation, interpretation, and revision, he developed these forms and practiced them not only to maintain good health, but for protection as well.

Perhaps the most widespread story concerning the origin of the Chinese Martial Arts is credited to Tamo, the 28th East Indian patriarch of the Buddhist faith. He was also known as Bodhidharma and named Daruma Daishi by the Japanese. Because he was a pioneer of the Martial Arts, historical details of his activities varied considerably. There are many theories regarding the time of his arrival in China, but it seems that the year 527 A.D. is the most generally accepted date. During this period of history, China was divided into many warring kingdoms and bandit baronies. The Canton Warlords disarmed the civilian population leaving them to be preyed upon by bandits and feuding barons. Because of this devastating condition, Tamo traveled extensively throughout China



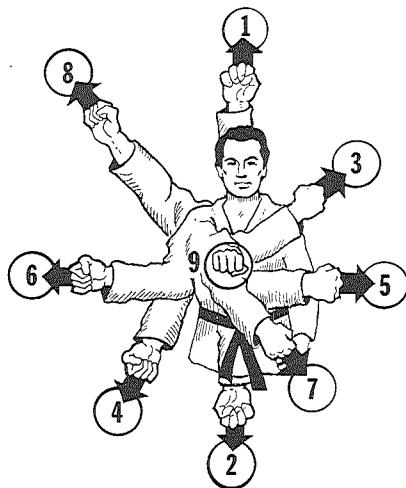
I-7 Tamo or Daruma as he walked through the countryside of China.

hoping that the populace would heed his philosophies of establishing a better way of life. It was he who introduced Zen philosophy into China advocating following the ways of nature. By doing so, man would gain a better understanding of his relationship with the universe. Tamo's Zen doctrine became the foundation of China's religious structure. Try as he would to promulgate his teachings, he was not successful. His way of life was profound, but unrealistic --especially during this period of upheaval.

Feeling rejected, Tamo decided to teach in seclusion. His travels took him to the Shaolin Monastery (called Sil Lum in Cantonese and Shorin-ji in Japanese) in the Hunan province which was built by Emperor Hsiao Wen during the Wei Dynasty (386-534 A.D.). Upon his arrival, he discovered the monks to be humble and reserved, but lacked the ability to concentrate on their religious duties. Since they were constantly harassed by bandits and warring tribes, they were distracted from their daily meditations. This state of mind, oddly enough, pleased Tamo. He immediately recognized the opportunity to

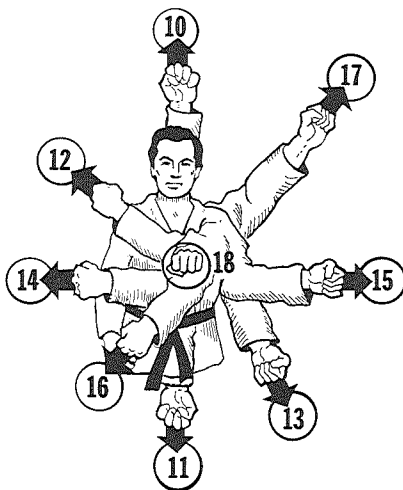
promulgate his teachings. He delicately advocated and emphasized the theory that peace was not in the world, but within the person himself. He firmly regarded religion as the attainment of perfect enlightenment in this life and believed that the purification of the spirit was acquired by disciplining the body. His basic doctrine was that the body and the spirit are ultimately indivisible and that the doctrines of Buddha could only be incorporated by one who had achieved complete unity of body and spirit. Through controlled meditation, the monks soon learned to understand what it was like to experience true enlightenment. Enlightenment was not easily obtained. Many fell asleep because of long meditation periods. Disturbed by the inability of the monks to stay awake during meditation, Tamo remedied this tendency by introducing exercises to improve their stamina and health. He stressed hand movements to strengthen their bodies as well as their spirits. He even proved that exercise contributed to longevity.

It is reported that he created the original eighteen hand movements (see illustrations) used to defend or attack which became the forerunner of Shaolin boxing. It is not known how systematized

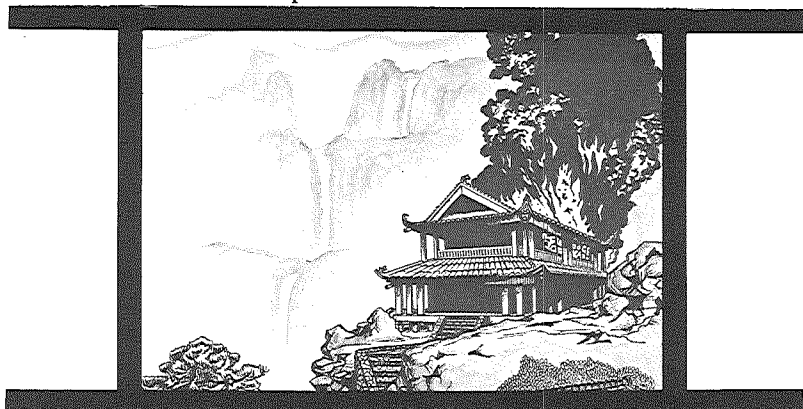


I-8a Striking vertically up or down, horizontally in or out, diagonally above or below the shoulder or waistline, in addition to executing a straight right punch, will give you a total of nine hand movements.

I-8b Doing the exact movements with the left hand will give you an accumulated total of eighteen hand movements.



these moves were and history records that other boxing forms existed in China long before Tamo's arrival. Many of his exercises stressed calisthenics, static tensing postures, and various methods of breathing. Because the feet remained stationary while performing these exercises, they are distinctly different from the tactics of Shaolin Boxing. It is impossible to historically prove that these exercises were created by Tamo; nevertheless, stories are perpetuated that the monks became very formidable opponents under his tutelage. Knowing their defensive needs while confronted by bandits, Tamo told them that though he felt war and killing were wrong, it was equally wrong not to be prepared to defend themselves. He, therefore, encouraged his disciples to turn their bodies into lethal weapons. Although historians cannot document nor substantiate these stories, scholars have established that Tamo was a resident of Shaolin and did influence and contribute to the development of the Martial Arts in China.



I-9 The first Shaolin Temple was burned and destroyed.

Another Chinese contributor responsible to some degree for the development of movements was a general by the name of Yuen Fei. He was supposed to have developed a series of movements on surface development through the utilization of body tension. His book, *Patuanchin*, detailing his set of twelve lessons, was said to have been written during the Sung Dynasty (960-1279 A.D.) But again, this is a point of controversy and it may have been written at a later date.

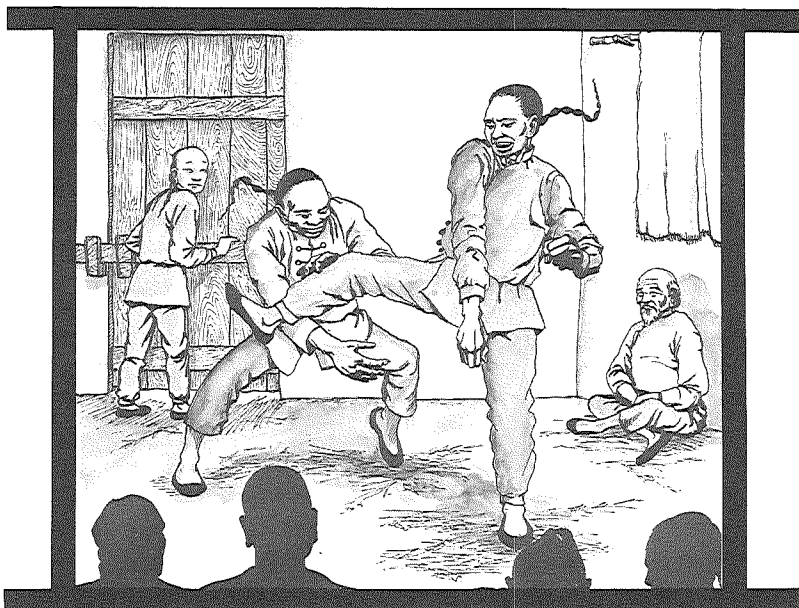
By the time the Yuan Dynasty (1260-1368 A.D.) emerged, vast improvements in the Martial Arts were apparent. Tamo's original eighteen hand movements had been added upon by a wealthy young man named Chueh Yuan, increasing them to seventy-two. His surname was Yen which was changed when he became a priest. A great deal of time and effort was expended to popularize his version. Teamed with Li Ch'eng and Pai Yu-feng, they jointly collaborated to increase the seventy-two movements to one hundred and seventy.

Training in the Martial Arts became an integral part of China's lifestyle. In a constant state of war, they compelled the military, monks, and wealthy as well to be ready for combat. It is a popular belief that training in the Martial Arts, during and after the time of Tamo, was limited to a select group to keep it out of the hands of the general populace. Because of its lethal qualities, only these groups were taught. These clans were purported to have hired the best Martial Artists to tutor their offsprings. Many instructors were masters of their trade and took great pride in their distinctive styles.



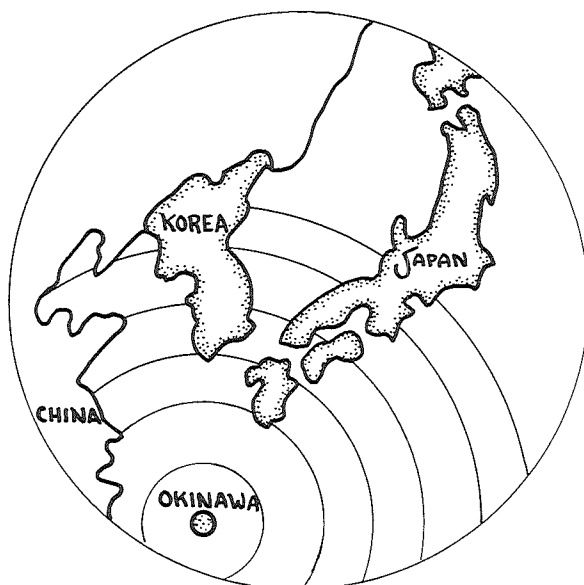
I-10 The final test for a graduating monk of the Shaolin Temple was to go through a hallway equipped with 108 dummies that were consequently triggered into action by the weight of each progressive step. After successfully journeying through the hallway the monk was required to lift a burning metal urn which in the process imprinted a dragon and a tiger on his forearms.

Family clans swore never to divulge the methods they were taught. Only close family members were instructed by the master himself. With the influx of private tutors for the elite, hundreds of styles were said to have emerged. Naturally; each master thought his method was the best. In a quest for higher skills, experimentation became widespread.



I-11 Family clans were taught in secret by private tutors.

Martial Arts records were not only scanty in China, but Okinawa and Korea as well. With Okinawa (largest island of the Ryukyu Islands) situated east of mainland China, north of Formosa and south of Japan, cultural, religious, political, and Martial Arts influences from China and Japan were unavoidable. Since this long, slender group of islands stretches from Japan to Formosa and lies in the path



I-12 Okinawa in proximity to China, Korea and Japan.

of prevailing winds, ocean currents, and the mainstream of diplomatic travel, we can only speculate that shipwrecked survivors; pirates, travelers, statesmen and their warrior escorts, soldiers, Buddhist priests, and scholars did have an impact upon the natives. The exact date these influences affected Okinawan history remains a mystery. This is especially true of the 450 year period between the end of the T'ang Dynasty (618-906 A.D.) and the beginning of the Ming period in 1308 A.D.

The theory of these travelers bringing the Martial Arts to Okinawa before, as well as during, this span of 450 years is feasible. Buddhist priests and scholars who commuted regularly between Japan and China were often practitioners of the Martial Arts. Japanese students of Buddhism studying in Chinese monasteries were undoubtedly exposed to Tamo's teachings from the Shaolin Monastery. While some of the more adventurous monks purposely sailed eastward to spread their Martial Arts teachings, as well as their religion, others arrived not by choice, but because of natural phenomena such as storms and typhoons. Needless to say, there is no concrete historic proof of such occurrences. Such probabilities must still remain conjecture.

The Ming (1368-1644 A.D.) and Ch'ing (1644-1911 A.D.) Dynasties were the golden periods of the Chinese and Okinawan Martial Arts. In fact, many systems taught today were born and expanded upon during these periods.

When Chinese-Okinawan relations were officially instituted in 1372 A.D., Okinawa's King Satto pledged his allegiance and assigned his domain to the Ming Emperor of China and thereupon cultural influences were intensified. In doing so, the Okinawan King also opened Okinawa's doors to ambitious men. The year 1470 saw such a man come into power. As the new ruler of Okinawa, Sho-ha-shi placed emphasis on cultural refinement and therefore tightened his control by confiscating all weapons. Weaponless, the natives were forced to activate methods of self-defense. A few Okinawans emigrated to China and Formosa to learn what was then known as Chinese KENPO from top masters.

The following centuries saw the continuous infiltration of Martial Art disciplines combined with the indigenous forms of Okinawan fist fighting. As always, whenever subjugation and adversity plagued both China and Okinawa, the natives practiced the Martial Arts in secret. Spirited with purpose and an overwhelming desire to overthrow their oppressors, the quality of the Martial Arts improved and flourished.

The Okinawans were again forced to practice their unarmed fighting arts in secret after being subjected to Japanese domination in 1609. A number of prohibitive ordinances were enforced by the

Japanese Feudal Lord Shimazu which included a ban on all weapons. Anyone possessing a weapon was severely punished. Needless to say, the bitterness stemming from total subjugation resulted in again secretly practicing the Martial Arts. It was during these guarded years (1609-1903) that the greatest achievements were made in the Okinawan Martial Arts.



I-13 Okinawa, banned from possessing weapons.

Because China was conquered by the Manchus (1644), Chinese boxers developed, trained and joined secret societies in the hope of returning their country to power. They migrated from north to south by the thousands. Although unsuccessful in their attempts to regain power, they were instrumental in spreading the doctrines and refining influences of the Martial Arts throughout China.

The Martial Arts practiced in Korea faced similar historical problems throughout its development. While the original empty hand techniques were borrowed from the T'ang Dynasty (618-907 A.D.) the Koreans soon developed and systematized their own method of T'ang su meaning "T'ang hand". This was done as a tribute to China and in recognition of its influence.

The golden age of Korean history occurred between 668 A.D. and 935 A.D. It was a time when the Koreans experimented and improved upon their pugilistic methods and emerged with Tae Kwon Do. The growth of Tae Kwon Do reached even higher levels when it was combined with the principles and philosophies of Hwarang-do. Hwarang-do advocates were dedicated to the cultivation of spirit and health among the youth of their country. Because of the natural affinity between the principles of Hwarang-do and Tae Kwon Do, they were compatible with one another. Hwarang-do stylists also

perpetuated the study of philosophy, chivalry, patriotism, loyalty, trustworthiness, valor and justice.

At the time of the fall of the Silla Kingdom in 955 A.D., soldiers of the Koryo Dynasty (935-1392 A.D.) were militaristic in spirit and instilled with the desire to defend their country from foreign invaders at any cost. These soldiers were devoted students of Tae Kwon Do who were among the finest Martial Artists the country had ever produced. The prestige of Tae Kwon Do reached its height when it was organized by King Chun Hae as a competitive activity.

The decline of the Koryo Dynasty significantly contributed to the gradual decline of Tae Kwon Do as well as the moral fiber of the populace. Fearing rebellion, the new bureaucracy of the Yi Dynasty (1392-1910) suppressed Martial Arts activities and imprisoned many of the most skilled warriors. Lacking the nationalistic spirit of the Chinese and Okinawan Martial Artists, the natives had no desire to overthrow their new rulers. As a result, military as well as Martial Arts inactivity weakened Korea leaving it an easy prey for the Japanese conquerors who ruled Korea in 1910.

As Martial Art disciplines spread throughout the orient (the period from 1609 to 1903), technical differences caused a variety of systems and styles to emerge. Chinese systems and styles blossomed during this period. Although the Chinese systems generally divided into northern and southern schools, there are many styles in each division, with the northern styles considered harder than the southern. Because of severe climatic conditions, the rules governing their practice were much more stringent. They placed great emphasis on floor rolling, utilizing the feet as weapons, and stressed an array of acrobatic feats. Since kicking and jumping movements are favored, stances are not as important to them as those of the southern systems.

The most well known southern systems were Hung, Liu, Ts'au (called Choy in Cantonese), Li and Mo. Besides these five, there are also Fut, Wing Chuan Pai, Choy Li Fut Pai, Tong Long Pai (the mantis system) and Bak Hok Pai (the white crane system). All of these latter systems are also southern forms, some of which have found their way into the United States.

While many of the southern styles varied in their beliefs, it nevertheless is interesting to learn of their thoughts, methods, and whenever possible, their reasoning for movements. Unfortunately since historical records are scanty it is unrealistic to think that we would be privileged to discover detailed records of some of the inner thoughts of the masters. Nevertheless we should be content with the few writings that we do have.

The Hung system consists of long arm and hand movements executed in a wide stance. Breathing was an integral part of training to

fortify the body and to be able to strike with power. Although a southern system, it too is a hard style. The Liu system uses short hand movements that never exceed the eyebrow level. Ts'ai (Choy) movements stress speed and foot maneuverability while weaving like a snake using the body and hands. Their hand movements are short, incorporating rapidly changing stances, and stress defense more than offense. The Mo system places great stress upon kicking techniques. While these systems vary, with each having its own merit, many techniques developed for exercise are practical for physical fitness, but not for fighting. Unmodified, these techniques would not offer a means of protection on the streets today.

During this period (1609-1903), Okinawa's new style was called "Te" which means "hand". "Karate" meaning "hands of China" replaced the word "Te" during the latter part of the 19th century until the Chinese character "hands of China" was changed by the Japanese to their character which meant "empty hand". This change angered many of the Okinawans who were proud of the term designating their form of fighting and also they did not wish to dispense with their association and loyalty to China. Pressured by the Japanese, the Okinawan Karate masters reluctantly accepted the new ideograph. This change was spearheaded by Nagashi Hanage, a disciple of Chogun Miyagi, master of Goju-style Karate. The change assertedly brought about a deeper meaning where the spiritual overcame the physical.

Karate was somewhat standardized in Okinawa after 1903. The five most popular Okinawan styles or "ryu" were Kobayashi-ryu, Shoreiji-ryu, Shito-ryu, Goju-ryu, and Uechi-ryu. Both styles of Kobayashi and Shorei are very similar. Named after their founders, their differences became greater because of interpretation. Kobayashi had learned two styles under a Buddhist priest from Northern China. Shorei learned Chinese KENPO from a Buddhist priest in Southern China.

Shito-ryu was developed by Itosou and Kanruo Higaonna. It was Chojun Miyagi, a disciple of Kanruo Higaonna, who developed Goju-ryu. While both are almost identical, Goju-ryu is an improvement as well as branch of Shito-ryu. Uechi-ryu is the Okinawan term given to the Chinese form Pongai-noon (a Cantonese term).

The enfeebled Korean bureaucracy, products of the Yi Dynasty's legacy, surrendered to the Japanese conquerors in 1910. Bent on destroying the national identity of the Koreans, Japan banned the practice of Tae Kwon Do. Because their lives were extremely oppressed, many Koreans sought comfort, study, and employment in China and Japan. Korean Martial Artists who studied in China and Japan at this time were free from restrictions. As a result, exposure to

other forms of Karate aided the development of Tae Kwon Do.

Karate's veil of secrecy was lifted in 1916 when two Okinawan experts Gichin Funakoshi (varies, 1915, 1916, 1923, 1924) and Kenwa Mabuni (varies, 1929, 1930) introduced their technique to Japan. Both Funakoshi and Mabuni were fellow students under Itosou. Because they wanted to broaden their knowledge, they sought out other masters -- Funakoshi with Azato and Mabuni with Higaonna. Their added knowledge caused them to deviate from their usual manner of teaching. Funakoshi developed the Shotokan system and Mabuni perpetuated the teachings of the Shito system.

Karate continued to grow in Japan only to loose its popularity at the end of World War II. Strict laws were enforced by the United States occupation authorities who made every effort to suppress anything bordering on Martial Arts. It was interesting, however, to learn that Korean Martial Arts was just beginning to gain momentum during this same time period. The end of World War II brought an outburst of Korean patriotism and nationalism. Koreans living abroad gathered home after World War II, bringing with them their new discoveries in the Martial Arts. As part of their national movement to restore the old traditions and principles of Korea, Martial Arts foot fighting and self-defense methods were reinstated and popularized. After Japan's independence was gained following World War II, Japanese styles of Karate became popular thus giving stimulus to the development of other Japanese systems such as Waddo-ryu, Chito-ryu, Mas Oyama's Kyo-kushinkai, and others.

The practice of Chinese systems of the Martial Arts in foreign countries occurred years before Japan's introduction of Okinawan Karate. Aside from Asiatic countries, Hawaii was the first of the U.S. possessions to receive tutelage in the Chinese Martial Arts systems when returning Missionaries brought Chinese servants back with them. The early 1840's saw the immigration of Chinese coolies who labored in the pineapple and sugarcane fields of Hawaii. They were transported to the Islands like cattle and restricted from marrying. This, however, did not restrict them from practicing their Martial Art forms of Ch'uan-shu (Kung-Fu). Keeping to tradition, they kept the Art strictly among their own people. Because of this restrictive membership, the Art of Kenpo was later introduced into Hawaii by James M. Mitose who was sought after by those who were unable to penetrate the Chinese circles. It was after Ch'uan-shu (Kung-Fu) and Kenpo had been introduced that Karate found its way into the main stream of Hawaii.

The years following 1840 also saw an influx of Chinese coolies in the United States brought as laborers to gold mines in California, and to build the trans-continental railways. As they established

themselves, building communities of their own, Tongs (syndicates) were formed both in Hawaii and the continental United States. Typical of American history involving the Mafia clans, the Tongs also had their internal wars. It was during these Tong wars in America that many of the Chinese Martial Arts masters were imported from China (some of them illegally) as protectors and teachers of the various Tongs. This established a strong need for Martial Arts training among Tong members who had now become American citizens. Training was very secretive at this time which trend continued long after the Tong wars had subsided. While some of the masters, who had been imported from China, went back to their homeland, others remained without ever becoming American citizens. While students continued to subsidize their masters, they also made every effort to keep their identity hidden, fearing their deportation.

Kenpo was formerly introduced into Hawaii at the start of World War II (December 7, 1941) by James Masayoshi Mitose (born in Kona, Hawaii on December 30, 1915 and died in California on March 26, 1981). He had learned Kenpo from his relatives while living in Japan prior to World War II (from 1920 to 1935). He treasured his formative years in Japan and was very proud of his family heritage. According to his Martial Arts ancestors, Tamo (Daruma Daishi) was the founder of their system. Shorinji-ryu Kenpo (Kenpo being the Japanese equivalent of Ch'uanshu) was the term used to describe Tamo's system. This corresponds with stories that have been perpetuated. Tamo (Daruma Daishi) as you recall was a resident of the Shaolin Monastery, otherwise known by the Japanese as the Shorinji Monastery. Since Tamo did influence and contribute to the development of the Martial Arts at Shaolin, it is understandable that Mitose's ancestors would refer to the Japanese term of Shorinji as the system of Kenpo taught by Tamo. This system was slightly changed by Mitose's ancestral Martial Artists to a method more suitable to the Japanese people. This change came about when Mitose's first ancestor of Kenpo supposedly received revelation to new Kenpo secrets and thus renamed their family system Kosho-ryu Kenpo. It is believed that Choki Motobu, master of Karate Kenpo, may have been the ancestor responsible for teaching Mitose. But again, this too is conjecture. I do know that when Mitose began teaching in Hawaii he called his art Kenpo Jiu-Jitsu.

As I reviewed my knowledge and experiences in the Martial Arts, I firmly believe that I had detected a historical trend. It appears that occasional terms had been purposely added to some of the major Martial Arts systems as a tribute to, in recognition of, to identify with, to clarify its relationship to, or in some cases, for financial gain. For example, Choki Motou was said to had been a master of Karate

Kenpo. Why the two terms to describe his Art? The answer is simple, to inform others that Karate was a style of the Kenpo system. Like our names -- first and last; given name, surname. What our last name is to our first, so is Kenpo to Karate. When Mitose returned to Hawaii from Japan, no one knew Kenpo. Jiu-Jitsu, however, was a common term. Therefore, I believe that Mitose added the term Jiu-Jitsu to Kenpo so that the residents of Hawaii could identify Kenpo as an oriental form of Martial Arts. Although Kenpo does employ techniques of Jiu-Jitsu, I do not believe this was Mitose's main reason for including it.

James M. Mitose was living in Honolulu at the time Japan attacked Pearl Harbor on December 7, 1941. It was one of those rare moments in his life when he had to come face to face with destiny. For on that fateful morning of death and destruction, he had to make a momentous decision between his ancestry and his obligations of patriotism to the land of his birth, the United States of America. As he took stock of his position, he knew that it wasn't a simple decision to make. Spending his formative years in Japan and having relatives still living there to whom he was bound by ancestral loyalty, weighed upon him. He pondered over the story of a Kenpo master who had been lecturing his students. To the assembled students he asked the following questions:

"You are strong believers in Kenpo or Buddha. If the Kenpo founder, and Buddha came to attack and conquer your country with soldiers, what would you do? Would you take up arms to defend your country? Or would you assist Buddha in his design?"¹

Student's answers varied, some saying that if you believe in Kenpo or Buddha, aid must be given to Buddha. Others replied that even though they believed in Kenpo and Buddha, they must defend their native land against Buddha's conquest. Others said that since they loved both Buddha and their country, they would remain neutral. As the students debated over the questions, they were silenced by the master who then said:

"This is our country so it is our duty to defend and protect it and in the presence of God we are right. So naturally we must fight against the founder Buddha. We should take the invaders prisoner and make them realize the wrong they have attempted to do. This is the way of the true Kenpo man and this is the Kenpo man's duty."²

¹James M. Mitose, *What is Self Defense?*, California State University, 1980.

²Mitose, James M., *IBID*.

After a brief pause he then added,

"The Kenpo founder Buddha would appreciate this and sincerely praise you, for this action of yours would show that you had really mastered the art of Kenpo."³

There was no doubt in Mitose's mind as to what course he should pursue. It was his duty to take up arms for his country whose advantages had been so generously afforded him. On December 8, 1941, he entered the Hawaii Territorial Guard. (Hawaii was not a state at this time, but a Territory of the United States.) The Islands were in a state of chaos that day with added fear of an invasion by the Japanese forces. (I was a witness to all of these events, though only a boy of eleven at the time.) Mitose was prepared to do anything in his power to repel the invasion, giving his life if necessary, in defense of the Islands. Since he was an American defender of Japanese ancestry, he would have faced certain disaster had he fallen captive to the Japanese forces. Of course, such an invasion never materialized.

Mitose expected his comrades to be prejudice toward him, but he was treated with understanding and compassion instead. Because of the kindnesses shown him, he was determined to show his appreciation in reciprocation. With this as his plan, he founded and opened the Official Self-Defense Club, training fellow members of the Hawaii Territorial Guard, servicemen and civilians regardless of their race, creed, or religion. He was intent on teaching the younger generation as he felt they were the future of our nation. It was his fervent hope to teach everyone in the world the true meaning of Kenpo. He felt that if everyone could know its meaning, racial discrimination and strife among nations would cease.

In expounding the merits of Kenpo he said:

"Kenpo does not mean violence. If you were to ask me who, in American history, was the best master of Kenpo, I should say Abraham Lincoln. I should choose Lincoln because of his honesty and gentle disposition. He was gentle as a woman and his faith was like that of a child. But to protect human rights, he fought whole heartedly and with unwavering determination to win. Though the odds were overwhelming, he would still fight for the right. This is the mark of a true master of Kenpo."⁴

The Art of Kenpo, as first perpetuated in Hawaii by Mitose, stressed attacking vital areas by punching, striking, chopping, thrusting and poking, as well as throws, locks and take downs. It was

³IBID.

⁴IBID.

similar to Atemi Waza taught to advanced Judo students only upon taking a vow not to reveal its secrets. But, although similar, the art and philosophy was different. Kenpo teaches how to maneuver and have your opponent unknowingly place himself in a precarious and vulnerable position.

Mitose also placed importance on the order that fundamentals were to be taught. Punching, striking, and kicking were not only faster than throwing, but were better methods of self-defense. He felt that when a person was attacked, he should preserve his physical resources and use strength and energy economically. No one should risk exhausting himself by attempting to grab and throw his opponent. Throwing, Mitose warned, exposed your vital points, which danger multiplied, when faced with more than one opponent.

The sport aspect of Kenpo was not encouraged by Mitose. He felt that Kenpo should not be treated as a sport or game unless the vital target areas were properly protected. Kenpo, he said, is purely an art of self-defense and although similar to boxing, there is a difference in fundamentals and philosophy. "Boxing, in the Japanese language, is *Ken-to*, *Ken* means fist and *to* means fight. Thus *Kento* means fist fight. In *Kenpo*, *Ken* means fist and *po* means law. Thus *Kenpo* means fist law."⁵

Knowing the similarities between American boxing and Kenpo, it was Mitose's desire that Kenpo would one day become Americanized.

It was William K.S. Chow who cultivated the seed of *American Kenpo*. He had been a student of both his father and James M. Mitose⁶

⁵*IBID.*

⁶Contrary to some of the claims that have been made in publications, I was *never* a student of James M. Mitose. However, he did visit me at my home and Kenpo School in Pasadena, California during the early 1970's. His visits extended over a five month period. Each time I saw him, he was dressed as an ordained minister. Many of our conversations lasted hours on end, touching upon an array of topics as well as his proposed money raising projects. He was knowledgeable about the evolution of Kenpo, revealing many interesting historical facts. On occasion, he would take off his shoes, walk on the mat area (of my Pasadena School), demonstrate self-defense techniques and discuss Kenpo principles with some of my Black Belt students; namely, Tom Kelly, Richard "Huk" Planas, Bob Perry, and Mike Pick. I noticed, after Mitose demonstrated techniques, that my students would look at me hoping to detect from my facial expressions some reaction confirming or condemning Mitose's performance. As I gazed into their faces, I could detect telltale expressions of bewilderment and disappointment. Many of Mitose's moves leaned heavily toward impractical methods of application. They seemed to lack continuity and forethought and left him dangerously exposed. My disappointment was heightened when I witnessed an almost total void of circular movements and

-- learning Chinese concepts and principles from his father and Japanese rudiments and philosophies from Mitose. Born of Hawaiian and Chinese decent, Chow grew up in the streets of Honolulu where streetfighting was as common as house flies. Hawaii produced many good streetfighters as well as boxing champions. Some went from the ranks of a streetfighter to becoming boxing champions of the world --Dado Marino, Bobo Olsen to name a few. As Chow learned from his Chinese father, he was exposed to the circular movements typical of most Chinese systems. From Mitose he learned linear movements and take-down maneuvers. As he combined the two systems, he then compared their merits with the methods of an Island born streetfighter (having been one himself), many of whom were part boxer, wrestler, Judo and Jiu-Jitsu man, and part animal. He knew that modifications and additional disciplines were needed to cope with the methods used on the streets of Honolulu. He saw the value of what he had learned from both systems and had no doubt of its superiority after it was modified and added upon. It was like a diamond in the rough waiting to be cut and polished to bring forth its true luster and value. Chow also realized that modifications and additions would take time to

strikes which Chow had so emphatically stressed in his teachings. During the months that followed, many other unanswered questions surfaced. Why had the Mitose (Kosho) Clan so drastically deviated from the original teachings of Tamo (Daruma) and his Chinese disciples in the frequent use of circular movements? Circular moves had certainly been a vital part of the original system that added to the totality of movement. I could not understand why the Mitose Clan, who had so proudly traced their roots to Tamo (Daruma) were willing to discard and abort circular disciplines as well as other rudiments of motion. I support the Mitose (Kosho) Clan's desire to change the Art to suit the needs of the Japanese people during that period of history, but why did the Clan employ moves that were predominantly linear in context? Circular moves, used within the framework of reason (logic) undisputedly balances the blend of motion which, when given time, inevitably leads to useful and practical movements. Lacking this ingredient would be comparable to replacing round tires for square ones on an automobile. Thanks to William Chow and his father, the *crucial link* has been restored as well as preserved. They have been responsible for circular movements having again found their rightful place in the Kenpo system. Naturally, it is how you apply circular movements in today's environment that will render the true validity of their significance and importance. Now that circular movements have been brought back into perspective, regardless of modern innovations to make them practical, we can truthfully say that *American Kenpo* salutes China as its original and prime source of ascendancy. However, while respect and credit will always be accorded China, we are not obligated nor compelled to be subservient to them.

incorporate in order for Kenpo to reach its full potential in America. However, once its potential was reached, variables contained in Kenpo would far exceed other systems. Old as well as new disciplines, once polished and sophisticated, would place the odds in favor of the Kenpo practitioner. The barrier between victory and defeat, Chow felt, depended upon the fine tuning of the art. Once correctly adjusted, *American Kenpo* could function beyond the expectations of a skillful American streetfighter. *American Kenpo* has indeed accomplished this. It is the most sophisticated and scientific method of self-defense designed to cope with today's streets. However, if the skill and talent of the practitioner utilizing the system falls short of expectations, the outcome would be questionable.

My introduction to Kenpo originated at a church meeting. I was sixteen years old at the time when one of the members of the church I belonged to, Frank Chow, told a few of us how he had beaten a local bully. I knew the bully well and was aware of his victories in streetfights. He was big and solid as granite. Since Frank was small in stature, I was doubtful that he could accomplish such a feat. However, my views soon changed when Frank demonstrated the strategy he used. With this rather brisk introduction, I became interested in this Oriental Art and began studying under Frank Chow. I became a Kenpo addict and Frank recognized my ardent wish to learn. Having boxed and having been involved in many street altercations myself, I questioned, disagreed, and stood corrected in my quest for sophisticated knowledge. I saw the value of this system if it became necessary for you to employ it on the street. Having learned Judo, I could see that handling two or more men was not a problem utilizing the Kenpo methods taught me. In Judo one ties himself up to one man too long. During this precious time, your vulnerable areas are exposed for too long. Kenpo offered explosive action with minimum target exposure. I looked forward to every lesson only to be discouraged one day when Frank told me that he was ending our lessons. Rejected and disappointed, I thought my Kenpo training had come to an end. Frank anticipated my disappointment and was happy to see this reaction. He explained that he had taken me as far as he could. He was not qualified to go beyond the lessons he had already taught me. He then instructed me to further my Kenpo education with his brother, William, who was a top instructor in Honolulu. With mixed emotions, I did visit and talk with William K.S. Chow. He was conducting a class at the Nuuanu Y.M.C.A. at the time of my visit and I was impressed with what I saw. Heretofore, it had only been Frank and I. I had no one to compare my ability with and this I could surmise would be a tremendous asset to be able to work with other practitioners. William K.S. Chow's Kenpo Karate class was a selective

group. Only upon the recommendation of another class member, could one be accepted as a pupil. I felt privileged to have known Frank Chow and grateful for my introduction to his brother, William. From the moment I witnessed William Chow move and appraised the ability of his students, a strong and spiritual feeling penetrated the very depth of my soul communicating to me that Kenpo would become my life's work.

Working with others having varying arm and leg lengths, mannerisms, and methods of executing moves proved fruitful. It made me aware of the need to learn motion thoroughly. The ability to protect and hit from any angle thrilled me to no end. This knowledge increased my chances of being victorious on the street. This manner of thinking was typical at this point of my life, but changed in later years as I matured and was assured of my proficiency.

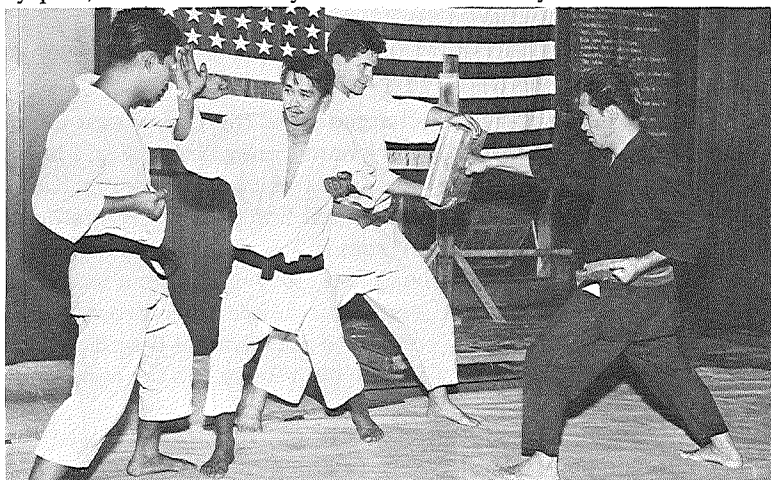
Adriano (Sonny) and Joe Emperado were senior students at the time of my acceptance as a student by William K.S. Chow. They were William Chow's first graduating Black Belts in Kenpo Karate and I looked upon them with envy and respect. It wasn't too long after that the two Emperado brothers opened their own school at the Palama Settlement in Honolulu. I visited them often and always received a cordial welcome. It was Adriano (Sonny) who, after his brother Joe's death, formed his system of Kajukenbo. Kajukenbo is an off shoot of the Kenpo Karate system taught by William Chow, with advocates of this system found throughout the world.

There were many other students who branched away from William Chow's Kenpo Karate system. Each, however, had the greatest respect for Chow's ability. He was not a tall man by any means, but fast, precise, and powerful. He never wasted motion and reminded me many times of a mongoose fighting a snake. He never exaggerated his defensive moves. He allowed an opponent's punch to miss him by a hair -- and it was over. He would often not even use his hands to block -- a slight move, a miss, and bam! He'd be in at your vital area. He was good and I wanted to learn as much as I could from him. I followed him, questioned him, bugged him, and it paid off. He explained and stressed the need for modifications and additions and introduced me to master key movements which set me on the road to becoming a creative innovator. He knew that Kenpo was only in its infant stage of modification. Like Mitose's family who had changed the art they had learned to suit the needs of the people of their time, Chow also felt there was a need to change the art to meet the needs of the American people at this time.

I treasured the time I spent with him and the revelations I obtained from our conversations and workouts. As I look back, I cannot thank him enough for setting me on a path of logical and realistic thinking.

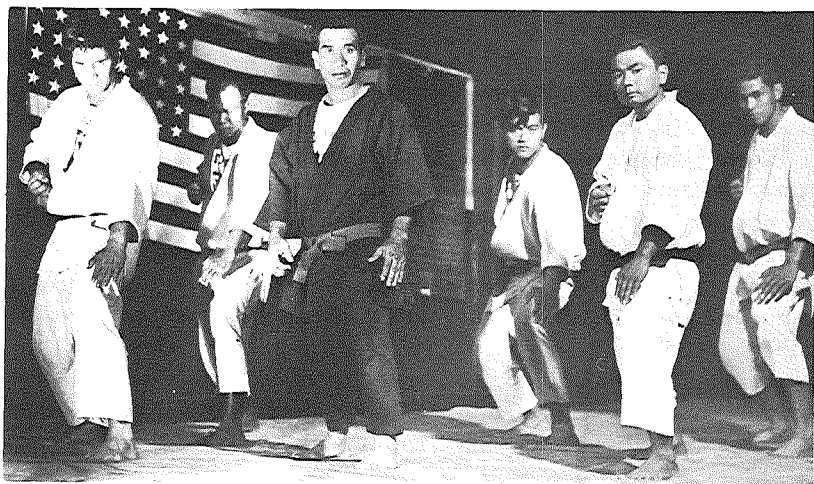
While the old methods of Mitose and Chow's father are now obsolete, their contributions nevertheless are useful in terms of making analytical comparisons.

Chow's classes were loaded with great practitioners. I also thank many of them for beating some sense into my head. There were a number of them whom I would like to mention at this time -- Fred Lara, Manny de la Cruz, Ike Kaawa, Bobby Lowe (who now represents Mas Oyama in Hawaii), Masaichi Oshiro (Goju-ryu representative for Gogen Yamaguchi), Paul Yamaguchi and many others who have passed on. I learned much from these men and because of them matured into the Martial Arts practitioner I am today. The workouts, the demonstrations, the parties, all memories of my past, but etched in my mind for all eternity.



P-2 Ed Parker in his early training period as a brown belt holding boards for William Chow.

After two years at the Brigham Young University in Provo, Utah, I was drafted into the Korean War in 1951 and managed to be stationed in Hawaii for two and a half years of my three year hitch with the U.S. Coast Guard (1951-1954). This gave me the opportunity to continue my studies with Chow on a full time basis. The more I studied, the more intrigued I became with Kenpo. I became even more preoccupied with Kenpo when forced, on several occasions, to use it to save my life. Knowing first hand of its effectiveness, the desire to teach Kenpo in the continental United States grew even stronger for me. I visualized the benefits that others would derive and the good it would do in developing character in our youth. Kenpo, without question, would not only instill confidence, but make independent leaders of our youth. Strong leadership is so needed in our country today and our youth are our only salvation.



P-3 Ed Parker as a Black Belt with William Chow and his Kenpo class at the Nuuanu Y.M.C.A. in Honolulu, Hawaii.

Knowing I would soon be discharged from the U.S. Coast Guard (August 1954) and be returning to Brigham Young University, I talked with William Chow about the possibility of opening Kenpo Karate schools throughout the continental United States. This program was to commence upon my graduation from B.Y.U. I felt that a University degree was essential to solidify our plans. It would have a bearing in influencing the media. A degree would discourage others from looking upon us as just pugilists. Chow concurred and thought the plan would be feasible. He would be willing to take up residence in the continental United States.

While completing my education at B.Y.U., I formed a closed club teaching only students from Hawaii. I needed this activity to keep up with my skill and to expound on innovative concepts. Each lesson



P-4 Ed Parker teaching students from Hawaii at Brigham Young University in Provo, Utah.

expanded my thinking. I soon learned how to use master key movements handed to me by Chow as educational stepping stones to reach higher levels in Kenpo. I found that teaching helped me to perfect myself. Every question, every disagreement, or doubt received from my students made me that much more prepared the next time around. Although I conducted a closed class, the fact that the wrestling room (where I conducted class) was a B.Y. U. facility I could not restrict other students from watching. My reputation soon grew on campus and as a result, I was asked to put on a Kenpo Karate demonstration during the basketball half-time intermission (early in December 1954) between B.Y.U. and U.C.L.A. The success of this demonstration launched an entirely new dimension in my life. Drawing the attention of Utah County lawmen, instruction offering University credit was soon initiated on the B.Y.U. campus for City Police, State Highway Patrolmen, Fish and Game Wardens (one of whom, a Charles Beeder, became my permanent assistant) and Sheriff's Deputies. In a matter of a week, I began teaching commercially in downtown Provo at a Body Building Gymnasium managed and owned by Roy Woodward.



P-5 A newspaper photo of Ed Parker teaching Lawmen in Utah. The individual on the bottom right is his assistant instructor, Charles Beeder, Sr.

Graduation from B.Y.U. was a crossroad -- should I further my education or seek employment? Roy Woodward was now the manager of a health studio in Pasadena in Southern California for a Bert Goodrich. He extended an offer to teach there; which I accepted. However, through a chain of circumstances, the American Health Studios bought out Bert Goodrich and I suddenly found myself unemployed.

In retrospect, I am extremely grateful for this turn of events. It forced me to go it alone. I selected a location, opened my own school in Pasadena, California in September 1956, and have been in business for myself ever since.

I can remember my business neighbor next door seeing my newly painted sign and innocently remarking, "Is Karate a Mexican dish?" For some reason or other he thought the term was Mexican and that I was opening a Mexican restaurant. I then explained that Kenpo Karate was a means of self-defense. He then made a statement I will never forget. "I'm in the advertising business, kid" he said as he puffed a big cigar, and, while taking it out he continued, "I know this town. I give you three months, and you'll be out of business", pointing his cigar at me. I felt the hair rise on the back of my neck. My fighting spirit was aroused. As a result of this insult, I became obsessed with an intense determination to succeed.

Roy Woodward called one day while I was renovating my new studio. He invited me to American Health's Hollywood Gym to meet Terry Robinson, a World War II "kill or be killed" combat instructor. Roy also mentioned that Terry was the physical trainer and close friend of the late Mario Lanza. Terry was impressed with Kenpo and felt that it made his "kill or be killed" art look like kindergarten knowledge. Terry harbored no prejudices in comparing the two arts. He was honest and forthright. It was an afternoon well spent and concluded with Terry inviting me to the Beverly Wilshire Health Club where he was the physical director. Through Terry I taught many well-known entertainment personalities either at the Beverly Wilshire Club or at their homes. If I owe any one man credit for starting me on the road to success in business, it would be Terry Robinson. Our friendship has grown over the years to one of brotherhood.

With a successful school, and clientele who had great prominence, I was now ready to bring Chow to the continental United States to pursue our plan to open a chain of Kenpo Karate studios. In September 1959, I flew to Hawaii for the first time in five years. I confronted Chow, reminded him of our expansion plan, and was told that I had his blessing; I was to carry on without him -- I was to go it alone. My heart dropped to my stomach. I did not contemplate this change of plans. Chow explained that he didn't think he could adjust to a new environment. He was basically shy and felt he would be out of place in the mainland (a term we use in Hawaii to describe the continental United States). As much as I tried to convince him otherwise, he stuck to his conviction. I honored his wish and commenced an expansion program on my own.

Success did not come easily. It was a long and difficult struggle. There were many discouraging moments in my life, but determination

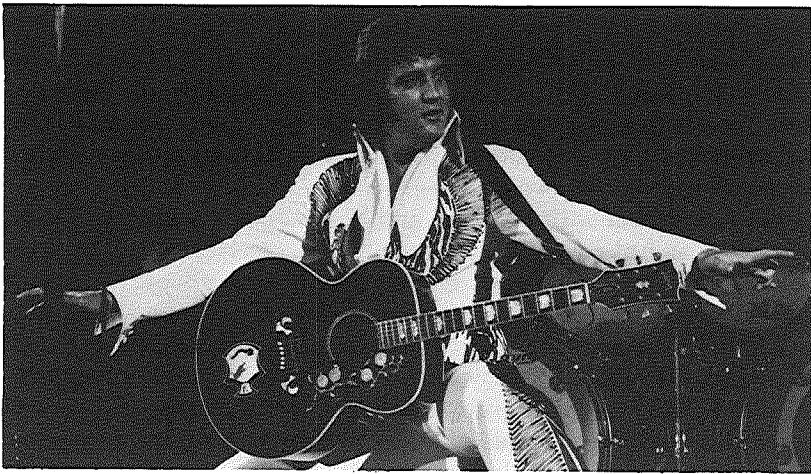
The demonstration was exceptional. Energy flowed with all of the intensity of a life or death combat. As I performed, I was unaware that Elvis was watching until he introduced himself after the demonstration. Elvis waited his turn as spectators crowded around asking questions. He then introduced himself to me by saying, "I don't know if you have heard of me, but my name is Elvis Presley." This impressed me. Elvis didn't assume that everyone knew him. His humility was genuine.

Elvis talked about the Martial Arts at length, since he had studied Karate while he was stationed in Germany. He was pleased with my demonstration and felt it contained many innovative concepts and ideas. Our discussion delved deeper into theory. As we continued our discussion, comradery grew between us. We had similar thoughts and creative concepts. Elvis spoke without hesitation of his love for the Martial Arts. Singing was his first love: the Martial Arts ran a close second.



P-7 Ed Parker working with Elvis Presley in Memphis, Tennessee.

Elvis was greatly instrumental in bolstering the Martial Arts in the U.S. and other foreign countries in the early years of its inception. His interest in and enthusiasm for the Martial Arts was constant. He gave impromptu demonstrations on the movie lots and on location, showing either defensive tactics or board breaking. He also began to employ elements of the Martial Arts in some of his films. He spoke well of me all the years that I knew him. He referred students, introduced me to his audience during his Las Vegas shows, placed my International Kenpo Karate Association logo on the face of his guitar, and underwrote some of the expenses for the U.S. Championship Team (consisting of Benny Uriquidez, Tom Kelly, Darnell Garcia, John Natividad, and Ron Marchini) that competed in the U.S. versus



P-8 Ed Parker's Kenpo emblem was frequently seen on the face of Elvis' guitar.

Europe matches. Elvis wanted to be certain that the U.S. team looked sharp when they went to England and Belgium for the competition. He personally ordered their blazers, slacks and the balance of their wardrobe, complete with patches and insignias. He wanted to be certain that the team properly represented the U.S. Elvis also paid to have a film crew record all of the matches. He planned to use the footage in a documentary he dreamed of doing about the Martial Arts, with him narrating the entire film. Although the documentary was never completed that footage still exists.

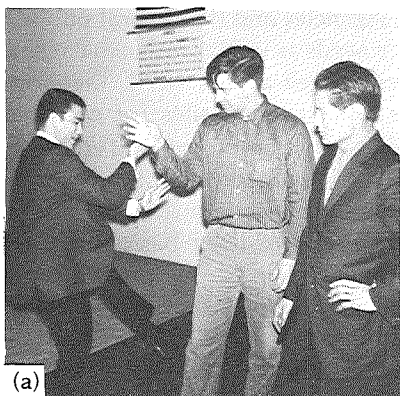
Another student and close friend responsible for helping to cultivate interest in the Martial Arts is Blake Edwards. He had studied Kenpo with me in the late 50's and early 60's. Blake's Martial Arts training influenced and motivated him to include it in his picture "Experiment in Terror". He also made a T.V. pilot about a private detective named, Johnny Dollar, with whom Blake had planned to employ Martial Arts extensively. His comical use of the Martial Arts in all of his "Pink Panther" episodes has certainly entertained millions.

I would like to mention the names of three other students, as well as friends, who were also instrumental in promoting the Martial Arts --Rick Jason, the late Nick Adams, and Robert Culp. Rick Jason's T.V. show, "The Dangerous Robin" was the first T.V. series that attempted to portray the Martial Arts in a series. The show only lasted one season in 1959, but it did help to educate the public regarding the fact that the Martial Arts was much more than just board and brick breaking. Nick Adams was planning to use Kenpo in one segment of his T.V. show "The Rebel", but unfortunately the show was cancelled before he had a chance to do so. However, Nick did demonstrate the Martial Arts on several T.V. specials, took many publicity shots to publicize it, and attended several International Karate Championship

tournaments in Long Beach, California as my guest. Robert Culp continually used Kenpo on his "I Spy" series, wrote me in the script for three segments, and also attended the International Karate Championship tournament on several occasions as my guest as well as helped in giving out awards.

My connection with the T.V. and Movie Industry enabled me to introduce and establish Bruce Lee in the "Green Hornet" T.V. series which led him to other roles and eventually to stardom. I first met Bruce in San Francisco through a mutual friend, James Lee, (no relation to Bruce). James and I continuously discussed, compared, analyzed, and dissected the Martial Arts whenever we were together. He often asked me to interpret his Kung-Fu sets (Katas) and he was always excited when I would offer two or three interpretations to their meaning. He felt that while one of the interpretations may have been correct, the others were even broader in scope.

James always kept me abreast of the latest Martial Arts developments, and therefore, called me one day to tell me of his meeting with Bruce Lee. He was excited when he spoke to me on the telephone and requested that I fly to Oakland, California to meet Bruce. "This guy is fantastic!" he said. "You've got to meet him". Meeting Bruce was indeed an experience. He was fast, and for a man of his stature, very powerful. He spurted forth lots of philosophy that day in addition to showing his physical prowess. He expounded on the merits of "Wing Chun", of *chi sao* (sticky hands), and the logic behind of straight line action. He left no doubt of his ability and intelligence. He had a cocky attitude, but treated all who were there with respect. It was apparent that he could backup his philosophies. I was impressed with everything he did that day with the exception of his Wing Chun stance which I later proved detrimental to the executioner. As I witnessed his performance, I could envision him performing for others -- especially for those who were from systems that were set in their ways. I felt a demonstration by Bruce at my first world wide annual tournament in Long Beach, California would enlighten the Martial Arts world. His demonstration did just that. Seeing Bruce perform did make others realize that there was more to the Martial Arts than anticipated. I filmed Bruce's demonstration that day (August 2, 1964) in color and sound. It was the showing of this film to Bill Dozier, producer of the "Green Hornet" series (who originally wanted to cast Bruce in a series called "Number One Son", a take off from Charlie Chan), that landed Bruce the part of Kato, side kick of the Green Hornet. There was no doubt in my mind that exposing Bruce on T.V. would enhance interest in the Martial Arts world wide. This was another rewarding experience.



P-9a to c Upper left photo (a) is of Bruce Lee demonstrating for Ed Parker and Jimmy Lee. Upper right photo (b) is of Bruce Lee demonstrating at the 1964 Internationals in Long Beach, California. Bottom photo (c) is of Bruce Lee mingling with the officials at the 1964 International.

Intent on improving the art to fit the needs of the American practitioners, I dedicated myself to pursuing all avenues to obtain these goals. I feel that while the orient has much knowledge to offer, adoption should only take place if it conforms to the needs, desires, and well-being of the American practitioner. Through adoption, adaptation should then take place to make the Martial Arts suitable for our youth. Any oriental standard, teaching, philosophy, etc. which would be detrimental to the building of character in our youth, or that may lead to disloyalty to our country or deter belief in a Supreme Being should without doubt be eliminated. Regardless of the poor example set by some of our political leaders, our youth must learn character building principles to become strong leaders utilizing their Martial Arts training. It is not my intention to sound overly patriotic; it is, however, one of my concerns. Overpower the minds of our youth with Martial Arts disciplines and philosophies conducive to our environment, **NOT DRUGS**, and we can develop the wholesome characters that we need.

Having taught Law Enforcement Agencies and the general public, I became keenly aware of each group's needs as well as my own to make the learning process highly effective as well as concise. I, therefore, started to write, step by step, the exact prerequisites for each belt level, starting from White Belt to Black Belt (see Chapter Ten on the Belt Ranking System). I systematized and categorized all of the basic elements into what I considered to be their proper order of progress. Once prioritizing each category, I then selected those basics that I felt were appropriate for each level of training. This further motivated me to write step by step teaching manuals for my instructors, business managers, and receptionists. In addition, I have also written the following texts (1) *Kenpo Karate* (a book for the novice practitioner), (2) *Basic Booklet* (a beginner's introduction), (3) *The Women's Guide to Self-Defense* (illustrated techniques against attacks on women), (4) *Secrets of Chinese Karate* (history and general information on Karate), (5) *Guide to the Nunchaku* (a technical text on the use of the Nunchaku), (6) *Self-Defense for Law Enforcement Agencies* (geared for Law Enforcement only), (7) *Infinite Insights into Kenpo -- Volumes 1-6* (history and finite points for the advanced student).

The International Kenpo Karate Association originated in 1956 as the Kenpo Karate Association of America. It was registered with the State of California for the purpose of governing Kenpo in the continental U.S. The K.K.A.A. was changed to the I.K.K.A. in 1960 when association members began migrating to foreign countries.

There were two crests (patches) designed during these two periods. The crest for the K.K.A.A. was a fist encircled in red (see illustration I-14). It was basically designed as a club patch or logo. However, as foreign affiliates became part of the Association, the crest took on a new look with a deeper meaning added to it when the I.K.K.A. was formed.



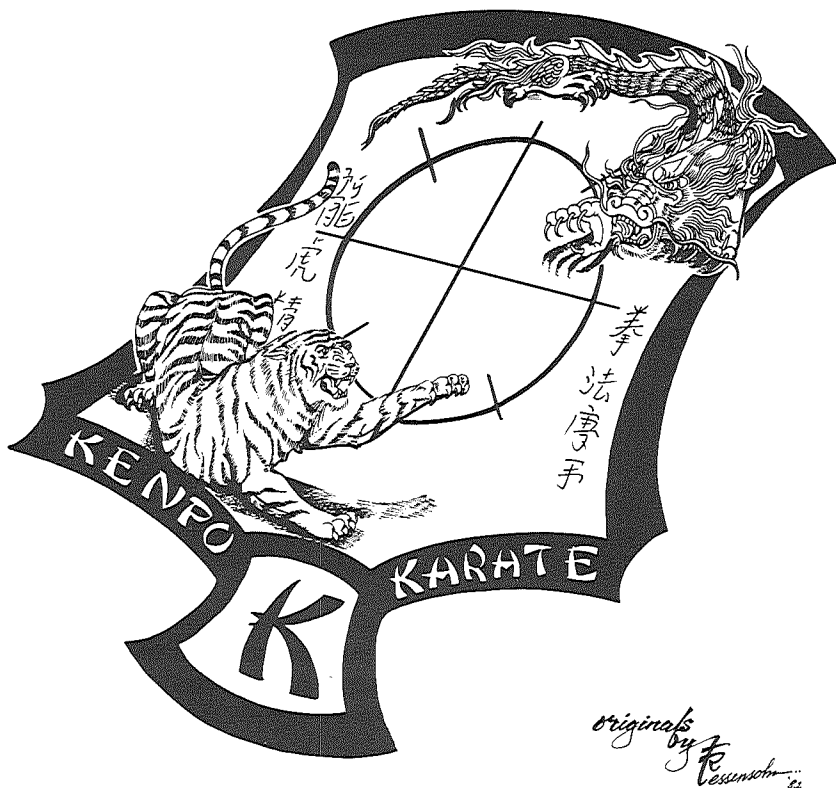
I-14 The first design of the club crest.⁷ I-15 The second design -- the Association crest.

⁷This patch is still worn by Ralph Castro who was promoted to Black Belt by me in the late 1950s.

Much thought and work went into the design of the I.K.K.A. crest. With the help and patience of my brother, David, (over a two year period) and after reviewing and changing numerous sketches, the design was finally completed in 1960. While design was one aspect of the crest, significance and meaning was given to each part of the design. A blending of the past and present had to be implanted to make this symbolic crest all inclusive. While I felt the need to pay respect and homage to the ancient oriental masters, credit was also to be given to modern developments. Perhaps the following quote will help you to better understand my turmoil in developing the I.K.K.A. crest when you analyze this quote, "Knowledge is bound when one is compelled to tradition. Knowledge is endless when tradition is bound."

The following explanation will detail what the I.K.K.A. crest symbolizes.

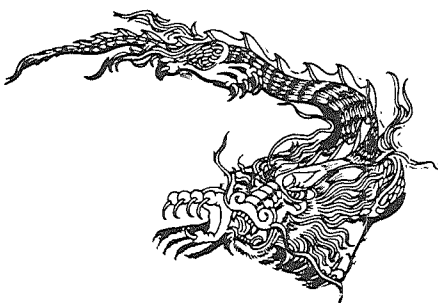
DESCRIPTION OF THE CREST



1. **THE TIGER** - represents earthly strength derived during the early stages of learning. This is the stage where the individual is more impressed with his own physical prowess.

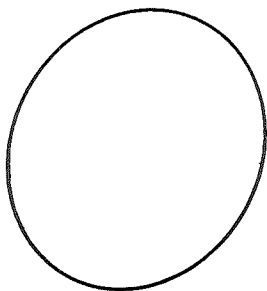


2. **THE DRAGON** - represents spiritual strength which comes with seasoning. This mental attitude is attained during the individual's later years of training. It is placed above earthly strength (as indicated and observed on the patch) since the individual at this stage has learned to develop humility and self-restraint.

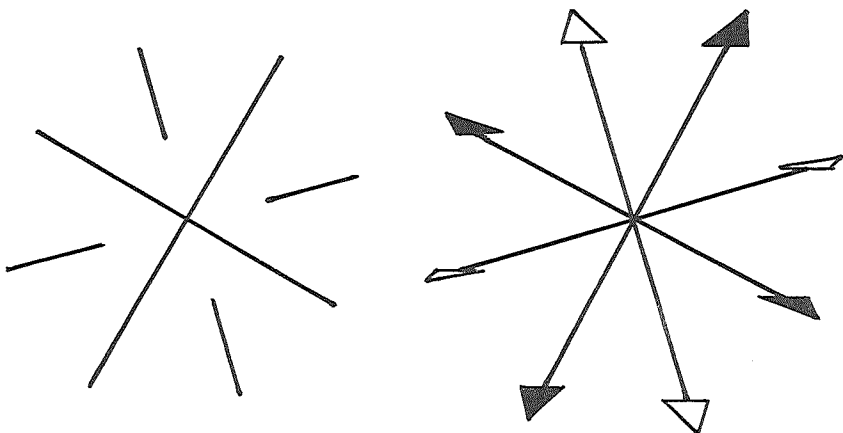


The attitude of the Dragon is the ultimate goal of **KENPO**. Armed with this attitude an individual will not be afraid of the opponent but of what he can do to the opponent. Thus he turns his back and walks away from an unwarranted conflict confident that he could have been the victor.

3. **THE CIRCLE** - is symbolic of several things: (1) It depicts life itself, a continuous cycle where there is no beginning nor end. So is it with the art of **KENPO**, it too is a cycle of perpetual and unending movement or motion. Techniques follow a cycle, movements are part of a cycle, physical prowess, humility and self-restraint are no more than components of a progressive learning cycle; (2) All moves evolve from a circle whether they are defensive or offensive; (3) The circle represents the bond of friendship that should continuously exist among **IKKA** members; and (4) The circle is the base from which our alphabet stems.



4. **THE DIVIDING LINES** - in the circle represents: (1) the original eighteen hand movements -- directions in which the hands can travel; (2) they are the angles from which an opponent or you can attack or defend; and (3) it forms the pattern in which the feet too can travel -- explanation of the Universal Pattern will clarify this.

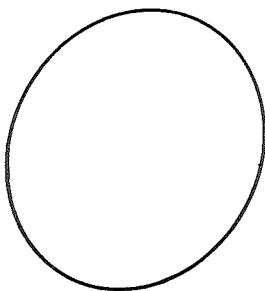


5. **THE COLORS** - represents proficiency, achievement and authority. The circle is GRAY because it is symbolic of the brain -- the brain of the IKKA, since the brain has always been referred to as GRAY matter. The WHITE background is significant of the many beginners who form the base of the Art. The YELLOW or ORANGE represents the first level of proficiency -- the mechanical stage -- the dangerous stage in learning where the student is more impressed with the physical who, like a freshman in college, thinks he knows all of the answers. BROWN, the color of the Tiger's eyes, represents the advance students though not great in number. Also at this level the student becomes more observant. His eyes, like that of the Tiger, are keen, ever so watchful and critical, always looking up to the higher levels of proficiency, striving for perfection, preparing for the day he bares the label of an expert. This level of expert proficiency is represented by the color BLACK. RED is that of professorship over and above BLACK but yet, as indicated by the colors of the Dragon, there are still traces of WHITE in the Dragon's eyeball, YELLOW or ORANGE on the Dragon's fins, BROWN in the iris of the eyeball, and BLACK in the pupils of the eyeball. This is to remind even the Professor that he too should always be so humble and be able to go back to any level, whatever it might be, and perform the things that he expects of others at these levels so as never to demand too much of his students.
6. **THE ORIENTAL WRITING** - is a reminder of the originators of our Art -- the Chinese. It is in respect to them but not that we serve them. The lettering to the right means KENPO KARATE --Law of the Fist and the Empty Hand -- the Art that we practice. To the left it means Spirit of the Dragon and the Tiger -- a constant reminder that we want to attain the spiritual level and that the physical level is only a stepping stone or vehicle, that we use to reach the higher or spiritual level.

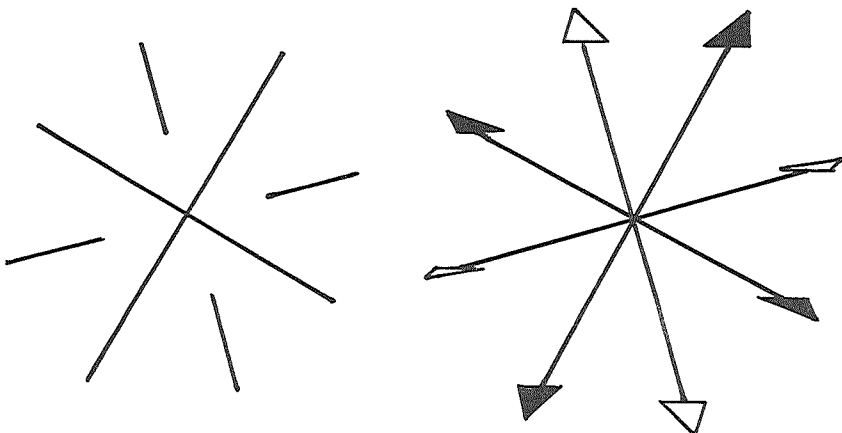
龍
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手

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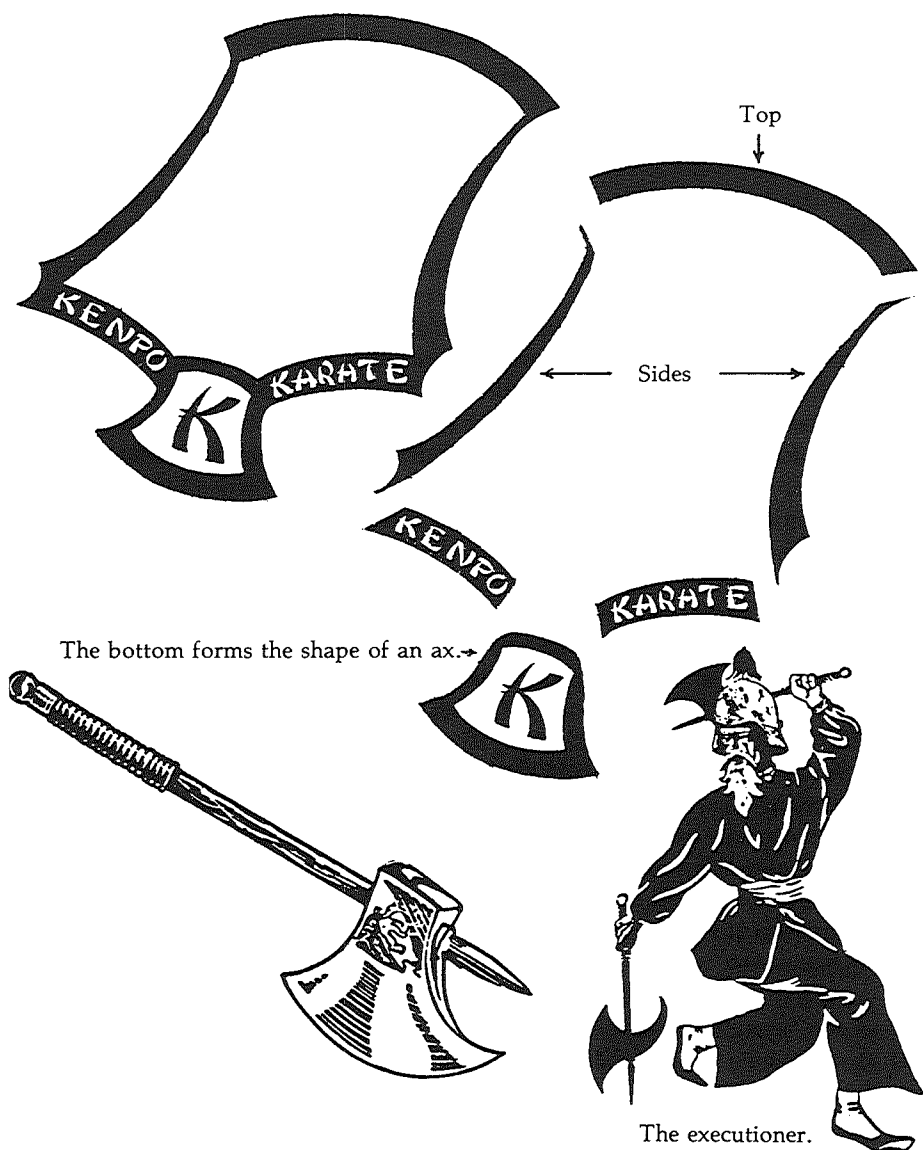
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龍
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精
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手

7. **THE SHAPE** - The TOP of the crest of the patch is like a roof which gives shelter to all who are under it. The SIDES)(are curved conversely because like the roof of a Chinese home it is to send evil back to where it came from, whenever it tries to descend. The BOTTOM forms the shape of an ax -- it represents the executioner -- in the event a member is influenced by evil ideas and thoughts contrary to our philosophy, or shames the IKKA organization, he is cut off, never to co-exist with us again.



John McSweeney was the first of my Black Belts to introduce Kenpo outside of the continental U.S. He pioneered Kenpo in Ireland while attending school there in 1962. Martial Arts training per se was non-existent at the time of his arrival. He opened the "Karate School of Ireland" in Dublin and developed quite a following in a very short period of time. By the time John McSweeney had completed his schooling, he had developed four Black Belts. He left the reigns of Kenpo in their hands when he returned to the U.S. This foursome, headed by John Conway and acting under the umbrella of the I.K.K.A., then formed the Irish Karate Association. John Conway now resides in the U.S. and is one of the selected few who studies with me directly.

Arturo Petit, native of Chile, studied with me in the mid sixties. He returned to his native country as my South American representative for the I.K.K.A. and has been very successful in spreading Kenpo throughout Chile. His headquarters are in Santiago and he has built his own two story building to house many of his students who number in the thousands.

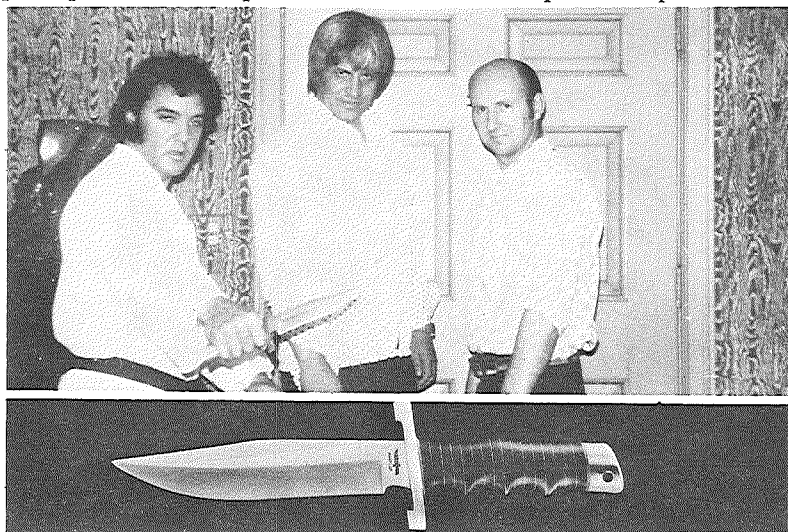
Rainer Schulte was the first of my Black Belts to pioneer Kenpo in Germany. As a native of Germany, who is also a U.S. citizen, he too studied with me in the mid-sixties. Schulte is now my European Representative whose untiring efforts have not only brought Germany into the I.K.K.A. family, but Great Britain, Spain and Holland as well.

I now have schools and affiliates throughout the United States, Ireland, England, Germany, Holland, Spain, Chile, Guatemala, Venezuela, New Zealand and Australia. While membership steadily increases, I am not looking for numbers, but sincere and conscientious instructors and students who are willing and interested in a thorough knowledge of *modern* Kenpo. For those that do become affiliated with me, I have established basic criteria for advancement. In order to become a Black Belt, my students are required to write a thesis and create a **FORM** or **KATA** of their own in addition to the prerequisites mentioned. My approach to writing a thesis and creating a **FORM** (Kata) is designed to help the practitioner develop creativity. In fulfilling this requirement, he or she is forced to both think and be creative. Accordingly, he is compelled to analyze his every effort. Upon completing this assignment, he becomes critical of himself and continuously strives for perfection. Through self-analyzation and a desire for self-perfection, he learns to become an individualist who can function independently. In a real crises, his independence allows him to become calm, steadfast and quick in making the proper decisions which lead to victory.

The subject matter for the written thesis is often chosen by the

members themselves. On rare occasions, I will select a subject related to the member's skill, profession or hobby. The educational background of the individual is taken into consideration in evaluating his thesis. Therefore, much more is expected from those who have attained higher academic levels. As a matter of policy, I personally examine each outline. Where help is needed, I will offer my guidance, counsel, and support.

Each written thesis and newly created **FORM** (Kata) must be completed prior to the day of the formalized **TEST**. Several hours before the test, all written thesis are carefully examined. During the test, each participant is questioned about the history, terminology, principles and concepts of the art, as well as pertinent points in his



P-10 Elvis Presley holding the "Parker knife" (see bottom close-up) with Ed Parker and knife maker Gil Hibben whose Black Belt thesis was based on his creation of the "Parker knife".

written thesis. As a result of the countless questions I have been asked by advance students, I felt prompted to write this book and the volumes that follow.

I yet envision great advancements in *American Kenpo* and plan to do everything in my power to help it become the self-confidence and character building vehicle of self-protection so needed among our citizens and youth today.

In concluding this chapter, I have listed my family tree of Black Belts that have been promoted over twenty-six years of instruction in the continental United States and others in countries throughout the world. Listed are first and second generation Black Belts only. I have also included association members throughout the United States and countries world wide in Volume II.

Ed Parker's
KENPO FAMILY TREE
of **BLACK BELTS**



of
AMERICAN KENPO
(SEE INSERTED CHARTS)

CHAPTER 3

THREE DIVISIONS OF THE ART

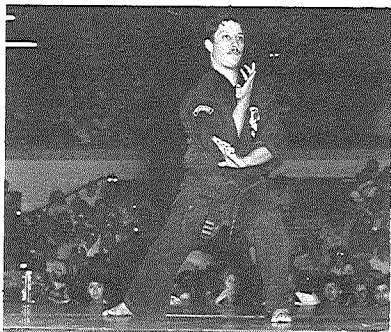
The Martial Arts are divided into three major divisions -- **BASICS**, **SELF-DEFENSE**, and **FREESTYLE** (Sparring). Each are further broken down into subdivisions.

BASICS

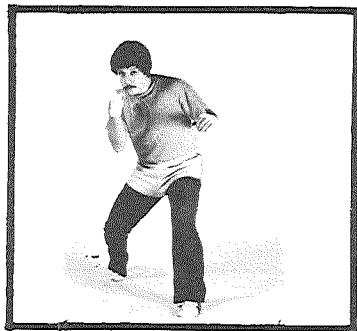
BASICS are the fundamentals of the Martial Arts that aid in the development of the mind and body in its preparation for physical combat. Like other fields of learning, its roots stem from a logical and systematic foundation. Paralleling our written language, each move learned, whether defensive or offensive can be considered an "alphabet of motion". When "alphabets of motion" are combined, they form "words of motion". Combinations of "words of motion" then form "sentences of motion". Comparable rudiments of our spoken language are also employed in the teaching process. Each move is learned in isolated steps so that the individual literally learns them phonetically. For example, when we learned to pronounce the words cat, bat, and mat, we learned to say them phonetically as "ca-at", "ba-at", and "ma-at". This was done so that our pronunciation and enunciation was articulate. Likewise, motion learned in isolated steps teaches one to become articulate with motion. "Phonetics of motion", therefore, teaches students to "pronounce" each move correctly, distinctly, and consistently. It is only after a student thoroughly learns each move phonetically that he is taught to combine these moves to formulate "words of motion", "sentences of motion" and even "paragraphs of motion".

There are many ways to teach combination moves. The most popular method categorized under **BASICS** is the learning of a series of movements in a set pattern. This method is known by several

names --KATA (a Japanese term), SET (a term used by Western Chinese), or FORM (an American term). Whatever the term, this ancient method of "shadow boxing" is indeed useful in the development of combat readiness.

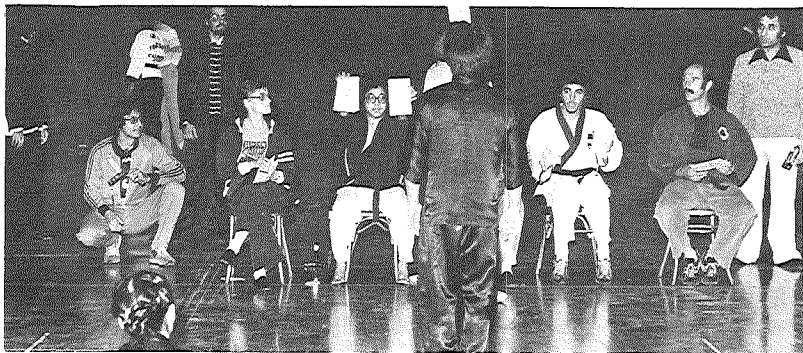


P-11a Frank Trejo doing a Kenpo kata.



P-11b Frank Trejo shadow boxing.

To be more explicit a **FORM** is a number of defensive and offensive basic movements incorporated into a dance-like routine (refer to Volume III, Chapter 6). It has many functions. Primarily devised for home training, the dance is an encyclopedia of movements which can be used in a variety of situations. In short, it is a system for indexing basic movements as workable pre-arranged **SELF-DEFENSE** combinations that may otherwise have been forgotten. Usually practiced without a partner, the practitioner goes through his dance while visualizing imaginary opponents and victoriously defeats them. When used as a fundamental exercise, **FREESTYLE** (Sparring) techniques automatically develop, flexibility of movements improve, change of direction is enhanced, and breath control becomes more pronounced.



Many **FORMS** practiced today try to preserve their traditional origin. However, much of the original meaning intended by the creator has been lost. With the passing of time and through individual interpretation, traditional **FORMS** have been slightly altered so that

these minor differences have caused newer schools and styles to emerge. Upon close observation, the difference is found to be so slight that it makes one wonder why it was necessary to branch out at all.

To learn a **FORM** without knowing its true meaning or intent is like learning how to spell or pronounce a word without ever learning its definition. To learn any language or **FORM** in this manner is to waste time. If a **FORM** is practiced and the purpose for its existence has been lost, how can anyone put proper emphasis where it belongs, or on the right movements? When teaching a **FORM**, an explanation of its meaning and usefulness should be included so that the individual learning will know the exact purpose or purposes for which it was intended. Knowing the purpose for executing them makes it possible for the student to place proper emphasis at the right moment. Knowing where to place the emphasis will give the **FORM** greater meaning. As a result, perfection of the **FORM** can be assured.

When perfecting the **BASICS**, **CONDITIONING** becomes an automatic by-product of your efforts. **CONDITIONING** is subdivided into two categories -- **PHYSICAL** and **MENTAL**.

PHYSICAL CONDITIONING via the development of **BASICS** causes the body to receive many benefits. When practicing the **BASICS** (through the utilization of dynamic tension), **STRENGTH** is developed. Through constant practice, proper **BODY MECHANICS** are perfected. Learning to relax between the movements of your **BASICS** helps increase **SPEED**. The attainment of maximum power develops proper **BREATH CONTROL**. When all of the above are learned, **STAMINA** automatically results.

MENTAL CONDITIONING (see Volume Three, Chapter Five) is vitally important to Martial Arts training. Although newer methods of **PHYSICAL CONDITIONING** have been developed, very little has been done to improve present methods of **MENTAL CONDITIONING**. The capacity as well as the capabilities of the use of the mind, used in the Martial Arts, is virtually untapped. Surprisingly, the potential of this untapped power is just now being realized by the Western world. In fact, appreciation for Oriental contributions toward its development has not had time to blossom. And yet, while **KI** or **CHI** utilized in the Martial Arts is proof of Oriental achievement, more is needed to obtain higher levels of **MENTAL CONDITIONING**. Careful examination, study, practice, persistence, and diligence will be necessary to discover these levels.

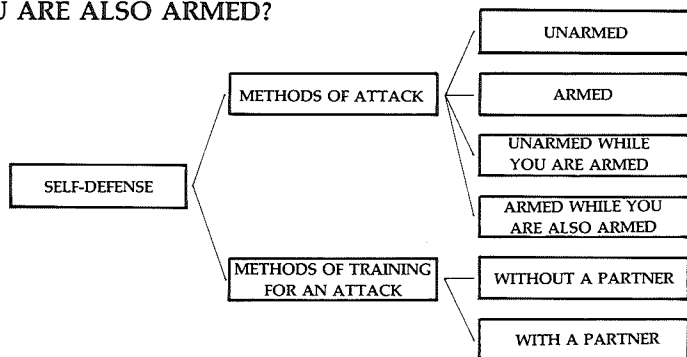
The essential ingredient in the development of **MENTAL CONDITIONING** is **MENTAL DISCIPLINE**. Through and by it **WILL POWER** and **TOTAL AWARENESS** become inherent. Then, like a chain reaction, **AWARENESS** aids in the development of **ALERTNESS** -- all of which lead to **SPONTANEOUS REACTION**.

Having now developed **PHYSICAL** and **MENTAL SPONTANEITY**, one then becomes a formidable opponent.

SELF-DEFENSE

SELF-DEFENSE techniques are greatly stressed at all of my schools. Once you have learned the **BASICS**, you are taught **SELF-DEFENSE** techniques since they too give **DEFINITION** and **MEANING** to the **BASICS**. As previously mentioned, once you're taught how to spell or phonetically pronounce a word its definition is the next step to learning. Otherwise how else would you be able to correctly use it in a sentence. Likewise, **SELF-DEFENSE** techniques provide a means for applying **BASICS** in a "**FIGHTING SENTENCE**" or situation where circumstances may vary greatly. They allow one to re-arrange, modify, exaggerate, or condense **BASICS** and still preserve maximum effectiveness. I feel that **SELF-DEFENSE** techniques should be taught in order to arm a student with a comprehensive vocabulary of movements where his utilization of **BASICS** can be effective regardless of the situation. I am a realist and desire to have a student become independent and extemporaneous in the use of his **BASICS**. I believe in teaching **IDEAS** and not **RULES**. **IDEAS** can be interchanged, but **RULES** are firm and unflexible. There are, however, basic principles, concepts, and equations, that if one follows, will allow for complete flexibility.

SELF-DEFENSE is also sub-divided into two categories -- **METHODS OF ATTACK** and **METHODS OF TRAINING FOR AN ATTACK**. **METHODS OF ATTACK** are further broken down into four divisions -- is the opponent (1) **UNARMED**? (2) **ARMED**? (3) **UNARMED WHILE YOU ARE ARMED**? or (4) **ARMED WHILE YOU ARE ALSO ARMED**?



Should your opponent be **UNARMED**, consider the extent of his knowledge. Does he box, wrestle, have knowledge of Judo, have knowledge of a particular style of the Martial Arts, etc.? Is he left handed? Is he ambidextrous? What side or weapon does he favor? What is the target he likes best? In other words, know his strong as well as his weak points. Naturally, if you have no prior knowledge of his ability, an on the spot analysis will have to be determined.

If your opponent is **ARMED**, consider the weapon -- is it a knife, sword, chain, broken bottle, club, cane, gun, etc.? Along with the weapon, you should also consider his experience in using it.

Utmost care is needed when countering an **ARMED** opponent. In fact, your favorite word in the English language should be the word **EXIT**. If an **EXIT** is nearby and the opportunity presents itself, do not hesitate to take it. Your knowledge should only be used in the event you are cornered and have no choice but to defend yourself. Even then, do not look prepared but the contrary. Any indication that you know something will place you opponent doubly on guard. If you purposefully seem scared, awkward, bewildered, and panic stricken, you may cause him to think he has the upper hand. This strategy should make your opponent feel that he definitely has control of the situation. With this attitude prevailing, over confidence may cause the situation to turn in your favor. When this occurs, take advantage of the situation with utmost skill, speed, and accuracy. Constantly remember that when an opponent is **ARMED**, your **LIFE** is in **JEOPARDY**. It is no longer a childhood game but one of **WAR**. Your opponent is an **ENEMY** and he is to be treated as such. Again, in subduing him, avoid taking his life for it was not yours to give nor is it yours to take.

One would think that if an opponent was **UNARMED WHILE YOU WERE ARMED**, that since you are proficient in the Martial Arts, you would definitely have the advantage. While this may be true, you should never underestimate your opponent's abilities nor over estimate yours. He could reverse the process and take the weapon away from you as well as use it on you. Just as you have knowledge of how to disarm your opponent, anticipate his ability to do it to you. Precautionary methods of using weapons will be elaborated upon in future volumes.

There are various **METHODS OF TRAINING FOR AN ATTACK**. **BASIC** moves can be practiced as individual moves, as pre-set combinations, or extemporaneously **WITH** or **WITHOUT A PARTNER**. When practiced as individual moves, each basic move is broken down into its component parts, analyzed, repeated, corrected, and perfected so that optimum results are obtained. When pre-set combinations are employed, they also undergo the same process.

However, while practicing **WITHOUT A PARTNER**, you have to develop a keen sense of imagination. You are compelled to picture your opponent initiating an attack while employing pre-set counter movements. Although combating air, you visualize your opponent as if he was actually present. When pre-set movements are combined, generally consisting of three to eight moves, they form what is known as a **TECHNIQUE** (see Volume Four, Chapter Two). When a number of **TECHNIQUES** are combined, they make up a personal **FORM**. In either case, whether practiced as single **TECHNIQUES** or as **FORMS WITHOUT A PARTNER**, they, as previously stated, are our means of "shadow boxing."

After perfecting the **BASICS, WITHOUT THE USE OF A PARTNER**, training **WITH A PARTNER** is the next stage of learning. At this stage, it is highly recommended that you pair off with a variety of partners. The reasons are simple -- to gain experience in learning to work with others who employ different timing, different mannerisms of punching, kicking, or striking; who have varying arm and leg lengths as related to reach, etc. Practice given to pre-set sequences **WITH A PARTNER**, also develops coordination, spontaneity of movement, and proper form. Fortunately, imagination is not necessary when practicing **WITH A PARTNER** since the study of each move and where it is to be delivered can instantly be observed. **WITH A PARTNER**, combinations, countering grabs, punches, strikes, etc. are stressed in addition to follow-up methods. It is so important that a practitioner is compelled to see beyond just the necessary steps. I firmly believe that an individual's knowledge should be flexible and include anticipated problems. Therefore, adjustments to problems should also be taught. Armed with this knowledge, you will not panic, but continue to proceed with other alternatives that will eventually lead to victory.

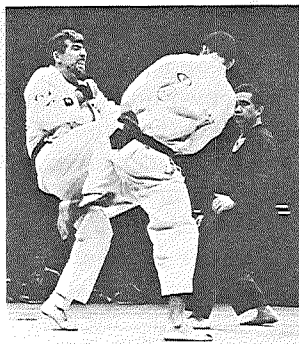
The use(s) of pre-set movements should also be taught when several attackers are involved. Knowledge of how to maneuver, upon whom to initiate the first attack, how to use your opponents as blockades, which side (right or left) and/or natural weapon you should use when attacking so as to minimize your exposure and vulnerability, deception, etc. are all important aspects of your training. Therefore, practicing **WITH SEVERAL PARTNERS** is also a must. Such practice is naturally short of a realistic confrontation; nevertheless, it implants useful **IDEAS** that can be utilized and perhaps prove effective. Although blows and strikes are controlled to prevent injury while practicing, you can still conduct mock attacks that are extemporaneous. Such means would give you experience in obtaining instantaneous as well as extemporaneous reactions to better prepare you for the street. Again, like many of the other topics that have been

touched on, further elaboration can be found in future volumes.

FREESTYLE (Sparring)

FREESTYLE is another method which can train you for an attack. The term itself means sparring. At this stage of training, **BASICS** are extemporaneously used in a sparring session. However, two methods of **FREESTYLE** training are taught at my schools -- **TOURNAMENT FREESTYLE** and **STREET FREESTYLE**. Although both methods teach an individual timing, proper gauging of distance, reflexes, and creates an atmosphere which borders on realism, they should unquestionably be taught differently.

TOURNAMENT FREESTYLE is further divided into "NO or LIGHT CONTACT" and "FULL CONTACT or KNOCKOUT" tournaments. Both types compose the **SPORTS** phase of the Martial Arts.



Ralph Castellanos (L.) and Steve Sanders (R.)
clash desperately trying for a point.



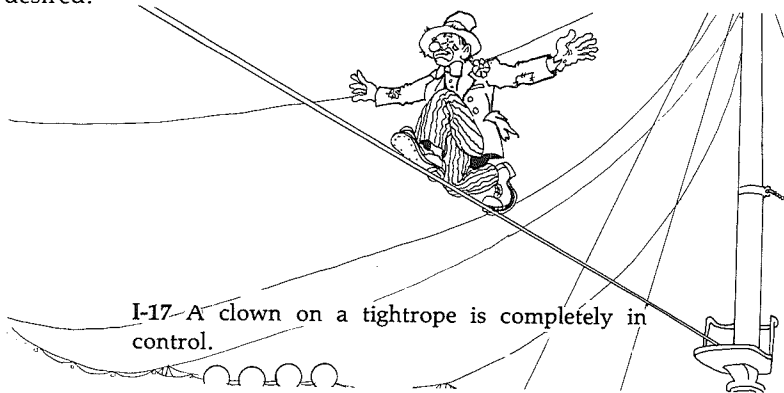
Joe Lewis (L.) with the late Willie Norris (R.)
— Referee Al Reyes looks on.



Chuck Norris — 1968 Grand Champion (right)
showing how he can readily get a point.

Some of the positive benefits arising out of "NO or LIGHT CONTACT" tournaments (the **AMATEUR SPORTS** phase of the Martial Arts) in addition to those already mentioned can definitely enhance one's training. **CONTROL** (through properly gauging distance) is learned to the point where one can come within a fraction of an inch from hitting a moving target. Contrary to what others believe, this does not hinder one's efforts in a real crisis. It is believed that when you train continuously in **PULLING** a punch that you will do so in a real crisis. This is not true. For it must be remembered that if a trained practitioner can **CONTROL** his punch a fraction of an inch from a target that is constantly moving, nothing will prevent him

from going that extra inch or two when it is needed. Clarification then should be placed on the terms used, one does not **PULL** his punch, he **CONTROLS** it. **CONTROL** therefore is reserved for the skilled practitioner who, if he so desires, can restrain his opponent at random, like the clown on the tightrope who makes it look so easy to slip, stagger, etc. He can only afford to do this because he is so skilled and is endowed with all of the attributes of **CONTROL**. Likewise, the skilled practitioner with **CONTROL** can turn the tide whenever desired.



Maneuverability is most important. Since **FREESTYLE** entails attacks where one does not know what his opponent will do, attempts at scoring points will compel one to maneuver quickly, smoothly and with the least amount of effort. As you progress, you soon learn the true value of maneuvering. The ability to maneuver swiftly and gracefully adds polish to your moves. Even more important, it adds dignity and authority to your every action. Naturally the ingredients to perfection cannot be overlooked. Practice continually and probe, analyze, and correct your weaknesses. Carry your strengths to the very limit of your ability. Be determined to be the best and work diligently toward that goal.

Because of imposed rules, "**NO or LIGHT CONTACT**" tournaments are somewhat restrictive in their usage. At such events, targets and weapons are limited, the combat area confined, control enforced, a win determined by points, a loss at times determined by too much contact, and a win or loss undecided if there is no confirmation. When a point is scored, it is assumed that had it been an actual fight, your opponent would have been rendered helpless. Further, it is assumed that a "**NO or LIGHT CONTACT**" tournament champion automatically commands equal reign on the street, clearly a false assumption! There are so many other factors to consider that "**NO or LIGHT CONTACT**" tournaments totally overlook. The ability to withstand punishment and/or pain -- the **FORCE** of and

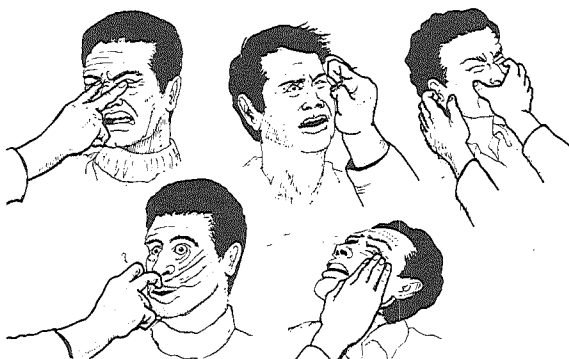
NOT SLOWNESS of a blow (especially if your first initiated blow should fail) -- an obstructed and/or uneven combat area wearing of street shoes, etc. are but a few additional factors that may determine victory or defeat.

"FULL CONTACT or KNOCKOUT" tournaments, the **PROFESSIONAL SPORTS** phase of the Martial Arts, is just now coming into its own. Much more polish is needed to get it to the level where it should be, but nevertheless it offers greater pugilistic value toward the ultimate goal of realism. Here again, rules are employed, padding required, along with regulated intermittent use of lower and upper body weapons. Such restrictions impose limitations that can still make a difference on the street. Still confined to **RULES**, physical expression is unquestionably restrained even though actual contact is experienced.

The above statements are not meant to imply that **TOURNAMENT FREESTYLE** is not beneficial. It is just that many place too much emphasis on **TOURNAMENT FREESTYLE** alone. Other associated and realistic values are often overlooked. The student is not made aware of some of the pitfalls that await him on the street. (While acquiring experiences subject to tournament rules, training for street fighting is absent from his course.) All aspects of fighting should be considered no matter how minor the percentage of learning. (I for one feel that if a phase of training benefits an individual by only two percent (2%) it should be included.) **ULTIMATE PERFECTION IS THE END RESULT OF ALL BENEFICIAL EFFORTS NO MATTER HOW LITTLE THEY HELP.** However, avoid spending time on contradictory concepts and principles unrelated to your endeavors. Such efforts will only restrict your progress. Then too, it often takes twice the time to unlearn these habits.

To truly benefit from Martial Art training, lessons bordering on real danger and all its ramifications must be taught. For this reason **STREET FREESTYLE** is taught at my schools. It is my contention that a thorough understanding reflecting psychological as well as physical reality is of vital importance. Imposed training of this nature regulates your movements and compels you to utilize logic and reason. Once your mind no longer has to consciously concentrate on individual moves and techniques, preparation for challenges are assured. Lightning-quick decisions become more pronounced.

STREET FREESTYLE encompasses many facets. **KNOWLEDGE OF** as well as the **USE OF** specialized natural weapons are required. Fulfilling this requirement will allow you to take advantage of every available opportunity. Instead of awaiting another opportunity, you are taught to take advantage of them as they occur. Gouging, ripping, tearing, poking, slicing, raking, clawing are additionally

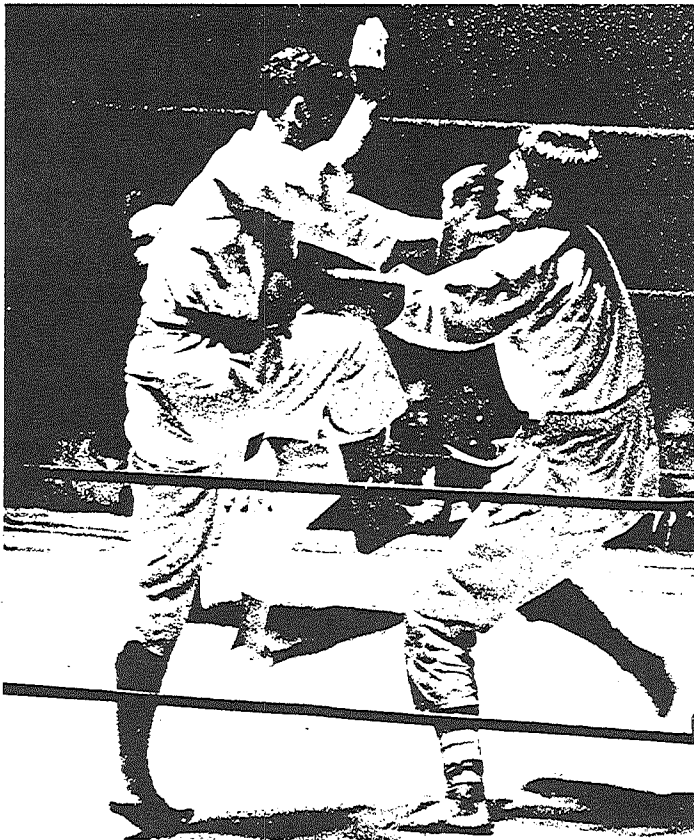


learned methods of execution--all of which are excluded from tournament competition. When preparing for the street, all rules are ignored except one--keep all blows (strikes) above the soles of the shoes.

STREET FREESTYLE involves more. Environmental elements are also included. Here, instead of only handling the elements as weapons, I also teach how to use them in their natural habitat. In other words, instead of only using the elements to strike human targets, a student is also taught how to guide human targets to the elements. This certainly looks more favorable in the eyes of the spectators since public opinion is definitely worth considering. There is no doubt that law and justice are not the same. With courts demonstrating tendencies of protecting the guilty more than the innocent, one must cultivate every opportunity to defend his innocence.

In conclusion, it could be said that **BASICS** form the alphabets, words, sentences, and paragraphs of motion. **SELF-DEFENSE** give these **BASICS** meaning and definition. At this level, however, one must fully understand that although **BASICS** are defined, there is great **ASSUMPTION** on the part of the defender. It is **ASSUMED** that after a block is made certain targets will be open. When the target is hit, the opponent will react a specific way; thus allowing the next move to take place and so on. Realizing that you are taught to make alterations whenever necessary, **ASSUMPTION** will nevertheless prevail. **FREESTYLE** on the other hand teaches you how to use **BASICS** extemporaneously-- like an extemporaneous speaker who has command of his subject. At this stage, regardless of "point" calling, there is **NO ASSUMPTION** about the extent of injury inflicted, with the exception of "**FULL CONTACT** or **KNOCKOUT**" tournaments. Because of this, the opponent who might have been injured continues to counter as if nothing had happened. With **SELF-DEFENSE ASSUMING MUCH** and **FREESTYLE** basically **ASSUMING NO INJURY** has been rendered, one might question the value of both

methods of training. **BOTH METHODS ARE ESSENTIAL**, providing the student is made aware of their ultimate purpose. When faced with a crisis, the training you have acquired in both areas will merge and its value will become apparent. For you will discover that the knowledge you obtain from **FREESTYLE** training will have taught you maneuverability, to increase your reflexes, strike with speed, maintain proper distance, increase your accuracy, etc. Then when injury does occur to your opponent, rendering him helpless, extemporaneous movements that stem from **SELF-DEFENSE** training can be utilized at random. When this occurs, every opportunity to use other techniques can be taken advantage of. At this very instant, the **MARRIAGE of SELF-DEFENSE and FREESTYLE KNOWLEDGE** begin to produce positive results that lead to an assured victory.



P-16 Tournament freestyle is governed by rules...



P-17 with officials to insure that the rules are complied with. However, no respect, ethics, or rules are found on the street. Such circumstances warrant a special knowledge, skill and attitude.

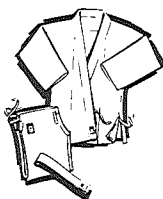
CHAPTER 4

RELATIONSHIP OF MARTIAL ARTS SYSTEMS

The **RELATIONSHIP OF MARTIAL ARTS SYSTEMS**--their differences, similarities, etc.--are somewhat obscure. Just what or who is to blame for not making a distinction between the Martial Arts Systems, in its broadest sense, is really not important. However, the fact remains that clarification is needed for those who have been living in ignorance of the **RELATIONSHIP BETWEEN THE SYSTEMS**. Because of the similarity of wearing apparel of both Judo and Karate participants, many, who are not familiar with the Martial Arts, are led to believe that both systems are the same. This belief also includes Jiu-jitsu. To some, Karate is a higher level of Judo training, Jiu-jitsu is an intermediate step, and the embryonic stages of Judo are for novice practitioners. Aikido, although not too familiar to many, is thought to be a system entirely unrelated to Judo and Jiu-jitsu.



I-19a Judo gi.



I-19b Karate gi.



I-19c Hakama.

I-19a to c Judo gis (uniforms-19a) are made of thickly woven cotton. Karate gis (19b) are of lighter weight cotton. Aikido practitioners (19c) place a hakama over the bottom of their Judo gi.

The relationship between Karate, Kung-Fu, Kenpo, Tae-kwon-do, Tang-soo-do is also vague. As a result, it is not uncommon to hear advocates of each system make claims of superiority, that their system greatly differs in context, principle, and theory, and often too, that their methods are so secret that training can only be done in total and complete seclusion.

Another common misconception is that one must first learn Judo before learning Karate, Kung-Fu, Kenpo, etc. Such beliefs are false. Would one have to learn wrestling as a prerequisite to boxing or vice versa? Certainly not. They are separate and distinct systems containing merits of their own with the choice of selection predicated upon the interest, ability and talent of the individual (once determined, specialization is the key). This is not to say that you should not have some knowledge of other systems for this knowledge will keep you abreast of what you can anticipate during combat. Or, it can be beneficially incorporated to blend with your overall knowledge in assuring victory.

Let us now examine and discuss each system to determine its validity, value, and contribution to the overall spectrum of Martial Arts.

Judo is a more ethical form of Jiu-jitsu, with the Queensbury Rules thrown in--so to speak. It has often been referred to as the "gentle way" employing grabs, and hip and shoulder throws, in addition to arm or leg locks and holds. Chokes are also taught to the more adept.

Jiu-jitsu, the "body art", involves twisting, spraining, dislocating, breaking, and the employment of other like means to the joints and pressure points of the anatomy as well as throwing. The pain received can be extremely excruciating thus making it valuable when restraining an assailant.

Aikido on the other hand could be said to be a more sophisticated form of Jiu-jitsu. Advocates of Aikido employ circular movements to disturb a man's balance by continuously re-directing the force of the aggressive opponent. Locks, twists, and strikes to joints and pressure points are also commonplace.

Judo, Jiu-jitsu and Aikido, however, have one common factor--they are all Oriental means of **WRESTLING**. On the other hand, Karate, Kung-Fu, Kenpo, Tae-kwon-do, Tang-soo-do, and other similar styles are Oriental forms of **BOXING**. We can say, because of the multitude of weapons employed by Eastern practitioners, that American boxing can be compared with **CHECKERS** and Oriental boxing with **CHESS**. **CHESS** is by far more inclusive and thought provoking with numerous variables to choose from.

In studying the Oriental forms of boxing, it can be said that *Karate* is a recent term used by the Japanese to describe the systems of Japan

and Okinawa. Their movements are primarily linear with a greater emphasis placed on power.

Tae-kwon-do and *Tang-soo-do* are Korean terms used to describe their methods. They specialize in high kicks, flying kicks, and also believe in power. Demonstrations of their power are often done by breaking boards and bricks with their hands, feet and head via jumping, leaping, diving, and other similar feats.



Kung-Fu is a term used by Western Chinese to describe the systems of China. Kung-Fu systems are graceful, flowing, circular in movement, and are very flexible. Most Chinese systems place stress on speed rather than power.



P-19 The above photo depict the varied types of uniforms worn by Kung Fu artists in various systems.

*Kenpo*⁸ as spelled, is a more modern term describing one of the more innovative systems practiced in Hawaii, Europe, New Zealand, and the Americas. It employs linear as well as circular moves, utilizing intermittent power when and where needed, interspersed with minor and major moves that flow with continuity. It is flexible in thought and action so as to blend with encounters as they occur.

As previously mentioned, Eastern boxing methods, although extremely sophisticated, have still much to add to update their innovations to make them suitable to present day methods of fighting. I am grateful that my original instructor started me on this trend of thought and development. Revision of the old has made it possible to insure superiority in combat; however, this truth can only be determined by the practitioner himself.

⁸*Kenpo*, spelled with an "n" as opposed to an "m", was perpetuated in Hawaii by James Mitose. During the years he taught in Hawaii, in all of his publicity, and even in his book, he never failed to spell *Kenpo* with an "n". (Refer to Chapter on History, page 21.) Many scholars over the past two decades have criticized the spelling of *Kenpo* with an "n". They have even sarcastically indicated that the misspelling of the word gives cause to doubt the authenticity of the practitioner.

In reviewing the history of *Kung-Fu* it also shows a difference in spelling. Because of dialect "K" (*Kung-Fu*) or "G" (*Gung-Fu*) is often used. Whatever the spelling, it is obvious that the effectiveness of the Art is in no way hampered. Therefore, the spelling or pronunciation of the word designating self-defense does not add nor subtract from its effectiveness.

In the case of the word "punch", in foreign language classes, it is spelled and pronounced differently. Yet, no matter what spelling or pronunciation it is given, it still hurts when it is delivered.

CHAPTER 5

THE ART AS RELATED TO DAILY LIVING

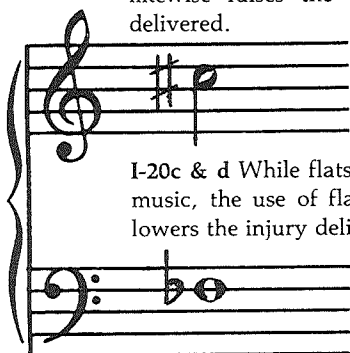
As previously mentioned, explanations and analogies will be used throughout the contents of this book tying in related subjects we observe and experience daily. It is hoped that the comparative relationships will speed your learning process and increase your retention. As pointed out earlier, the language we speak and write, when broken down into its component parts, parallels the Martial Arts. Each basic move whether defensive or offensive is literally an "alphabet of motion". When one move is combined with others delivered by the same hand, they form a "word of motion". When a second hand of combinations is employed along with the first hand and combined with those of the foot, a "sentence of motion" is created. Employing a "sentence of motion" on one individual and then upon another soon creates a "paragraph of motion." If you are involved in a mass attack, an "essay of motion" would be achieved.

The study of **MUSIC** and its comparative relationship to the Martial Arts can also prove fascinating. To begin with, they both are founded on **BASICS**. In **MUSIC**, the **NOTE** is the underlying **BASIC**. With the Martial Arts, the **BASICS** are the **MOVES** themselves. In order to distinguish one **NOTE** from another in **MUSIC**, **NOTES** are placed on a **STAFF** consisting of five parallel lines and the spaces between them. When these **NOTES** are written on the lines and in the spaces, they represent sounds or pitches that are identified by using the first seven letters of the alphabet. After the seventh **NOTE**, they are repeated over again in regular succession, starting with the first **NOTE**. The

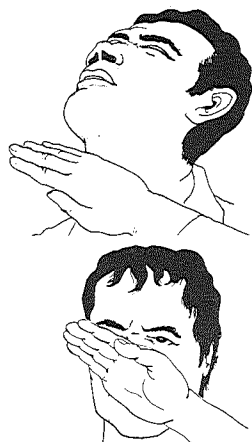
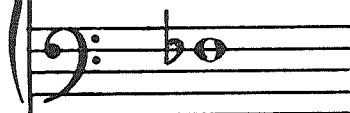


MOVES in the Martial Arts are also distinguishable. When the upper limbs are employed (depending on how they are employed), they are labeled as blocks, punches, chops, strikes, pokes, etc. When the lower limbs are employed, they are called kicks and stomps. Whatever these **MOVES** are called, each **NOTE** constitutes an "alphabet of motion". While **NOTES** vary in pitch ranging from low to high or vice versa, likewise lower targets call for movements utilizing leg weapons. Higher targets normally require **MOVES** utilizing the arms. In essence, we can then say that we have **LOW PITCH** weapons (**MOVES**) and **HIGH PITCH** weapons (**MOVES**) as **MUSIC** has high and low pitch **NOTES**. Further, **NOTES** can be altered by **SHARPS** or **FLATS**. A **SHARP** raises a **NOTE** one-half step while a **FLAT** lowers a **NOTE** one-half step. A similar comparison could be made when altering the type of **NATURAL WEAPON** employed. If a knife-edged chop (**SHARP** portion of the hand) was used, it would **RAISE** or increase the amount of damage. If the back of the hand (**FLAT** portion of the hand) was used, it would **LOWER** or decrease the amount of damage. **NOTES** are further valued by their **DURATION**. There are

I-20a & b While sharps raise the pitch in music, the use of sharp natural weapons likewise raises the amount of injury delivered.



I-20c & d While flats lower the pitch in music, the use of flat natural weapons lowers the injury delivered.

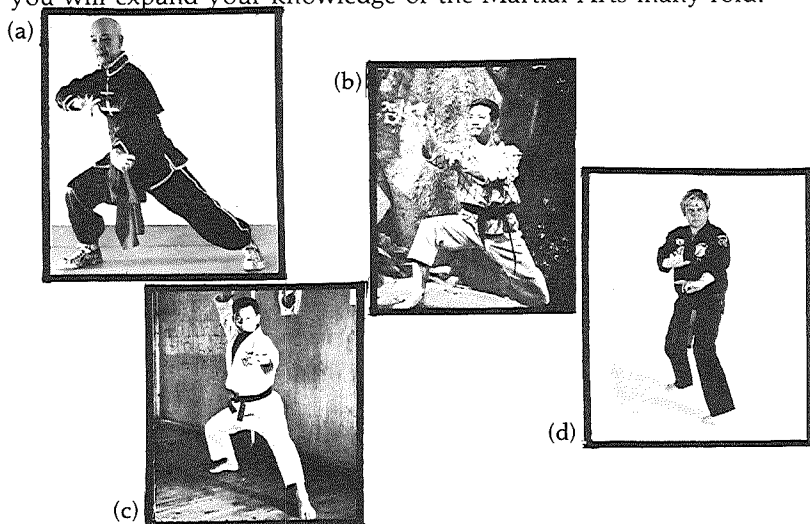


whole, half, quarter, eighth, sixteenth, thirty-second, and sixty-fourth **NOTES**. Thus, the timing of **MOVES** can also follow the same format. Depending upon the type of **NATURAL WEAPON** used, you can employ long, medium, or short range weapons, etc. The timing of your **MOVES** would change accordingly. A long range weapon would be equivalent to a **FULL NOTE**, a medium range weapon, equal to a **HALF NOTE**, or a short range weapon may be comparable to a **QUARTER NOTE**. When three or more **NOTES** are simultaneously combined, they form a **CHORD** -- sounds which are harmony. This is similar to the formation of a **WORD** which takes the right combination of alphabets to compose. So it is with combining **BASIC MOVES** which utilize the limbs harmoniously and at the same instant.

As students begin to understand **BASICS**, they must also be made to understand the principles, concepts and theories behind them. From embryonic **MOVES** or **NOTES**, they invariably, through study, become sophisticated. The term **SOPHISTICATED** should always be used instead of the word **COMPLICATED**. Nothing needs to be complicated if you realize that it is no more than a series of **SIMPLE BASIC MOVES** compounded.

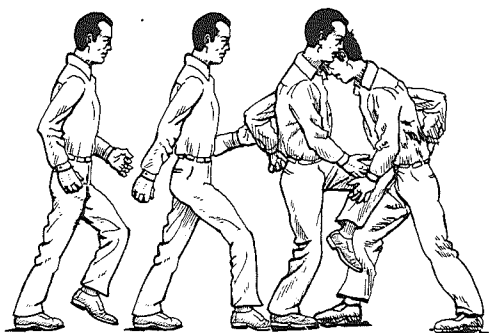
NOTES on a **STAFF** are further divided into **BARS** by single or double lines drawn vertically across the **STAVE**. One line is placed after each **BAR**. Each **BAR** contains the same number or value of **NOTES**, and must last precisely the same length of time. **SELF-DEFENSE** techniques are equivalent to a **BAR** of **NOTES** or a "sentence of motion". **BARS** of **NOTES** using a number of **STAFFS** comprise a **SONG**. **SONGS** are literally **SHORT STORIES** with a melody. As "sentences of motion" form "paragraphs of motion", they in turn are necessary to complete a "**STORY** of motion". If this is the case, a **FORM** (Kata) (see Volume Three, Chapter Four and take special note of the first page of that chapter) can then be said to be a **STORY** or **SONG** of motion.

Varying interpretations of the **BASICS** are the causes for division in the Martial Arts. We have Chinese, Okinawan, Korean, and Japanese styles--each with interpretations of their own. **BASIC** varieties of interpretation in **MUSIC** has also caused such divisions as Jazz, Pop, Classical, Folk, Rock, Country-Western, etc. So as you can readily see, the "**ARTS**" in general have much in common. Analyze each and you will expand your knowledge of the Martial Arts many fold.



P-20 a to d Fighting poses of Kung Fu (a), Korean (b), Japanese (c) and Kenpo (d) practitioners.

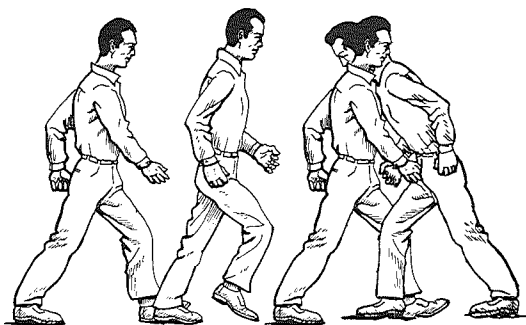
Daily action, if analyzed, can be classified as latent, formidable, working, and effective natural weapons. Walking is a process we do daily. With the exception of those who may be handicapped, this activity is taken for granted. The legs are looked upon as a means of transporting us from place to place. Yet, if we exaggerate the motion of each step while walking, giving each step height, extension, and increased force, it can automatically be converted into a useful knee kick. In short, a kick is no more than an exaggerated step. (See illustrations.)



I-21a Just a simple step while walking...

I-21b could be exaggerated and converted into a knee kick.

While walking, we unconsciously counter balance our legs with the movements of our arms and hands. We walk using opposite foot, opposite arm, that is when the left foot goes forward, the right arm does also. Again, if the motion of the arm can also be analyzed, it too, through exaggeration, can be converted into a useful natural weapon (see illustration). However, with each exaggerated movement, an increase of force should accompany it to accomplish the intended effect.



I-22a We walk using the opposite foot and the opposite arm.

I-22b With power and extension, the same hand movement can be effectively used against an opponent's groin.

A simple motion as brushing your hair can be converted into an upward elbow strike (see illustrations)—a devastating weapon if needed. A friendly wave to an acquaintance delivered with force and direction can subdue an assailant (see illustrations). You can combine the normal force from a sneeze with your head to butt an opponent's nose (see illustrations), or the actions from a wide morning stretch (see illustrations). The side stepping action taken when you want to avoid water being splashed on you from a passing car can be used as an effective stomp (see illustrations). Many other movements in



(a)

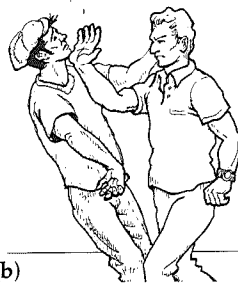


(b)

I-23a & b The action of brushing your hair can be converted to an elbow strike to an assailant's jaw.



(a)



(b)

I-24a & b A friendly wave can be converted to a devastating heel palm strike to an opponent's jaw.

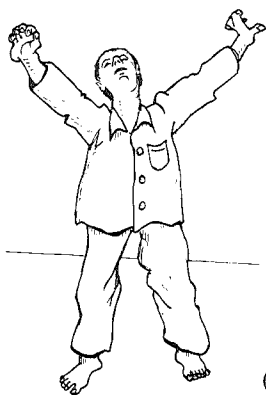


(a)



(b)

I-25a & b A simple sneeze can be converted to a rewarding head butt to an opponent's nose.



(a)



(b)

I-26a & b The action of a good morning stretch can be simultaneously used against two assailants with victorious results.



(a)



(b)

I-27a & b Side stepping water splashed from a passing car can be converted into an effective stomp on the foot of an opponent.

In addition to those mentioned can be converted into useful natural weapons if you take the time to analyze your daily activities thoroughly. Examine your daily habits and learn to convert daily movements into effective natural weapons. Not only will this assignment be challenging to your imagination, but it will prove interesting as well.

Analysis and observation should go beyond this point. Learn to observe other activities and see whether the concepts and principles related to them can apply to the concepts and principles of the Martial Arts. Such analysis will give you greater insight with regard to the Martial Arts and will allow you the opportunity to employ your sixth and seventh senses--common and horse sense. In other words, through analytical comparisons of other related subjects, you will learn to use logic as a basic tool while developing practical not theoretical methods of defensive combat. It can be proven on paper that you can out run a bullet, but would you really like to try it?

CHAPTER 6

INGREDIENTS, STAGES, AND PLATEAUS OF LEARNING

Contrary to what many believe, the Martial Arts although unquestionably a science, cannot be learned like science where fact-finding is a rule and instructions are factual and specific. The reason is that what might be fact for one may not be for another. Why? Because we are all born physiologically different. (See Chapter Eight, page 73.) Each learning process must be adjusted to the individual. Similar or identical principles may be learned, but when applied, the formula varies with each individual. In short, identical ingredients to successful learning may apply to all, but the proportion of each will vary according to an individual's natural inherent qualities.

Some of the elements necessary for effective learning can be said to be **CONCENTRATION**, **COORDINATION**, **MATHEMATICAL PRECISION**, **TIMING**, **PERSEVERANCE**, and **MENTAL DISCIPLINE**. It is only natural that one may be required to work harder at one element than another, but the key is to have each element developed proportionately to the limit of one's capacity, plus some.

Let us now analyze each element to better understand its relationship and value. **CONCENTRATION** enables us to analyze each situation, evaluate its importance, and come to a satisfactory conclusion. **COORDINATION**, though lacking in some individuals, can be developed. It is a very necessary ingredient because it allows us to have our body function harmoniously and effectively with our mind. **MATHEMATICAL PRECISIONS** must be learned in order for us to increase our effectiveness with each move. **TIMING** is another ingredient that contributes to our scale of effectiveness. It is the regulation of speed with which each technique is performed which produces effective results. **PERSEVERANCE** is that driving force that allows one to see a goal to its conclusion. It is that act or quality of never giving up in spite of the difficulties encountered. **MENTAL DISCIPLINE** trains our mind to develop order, self-control, character,

and efficiency. It is that ability to discipline, train, and control our mind.

The ingredients mentioned are but a few of many which are necessary to learn the Martial Arts. There are still others that will aid you in maximizing your proficiency.

Developing these principles helps to instill grace and confidence, while simultaneously implanting humility and respect for authority and acceptable tradition. Through dedicated practice, humility will automatically eliminate pride and self-assertion. When this is accomplished, respect is gained.

Before the late Bruce Lee was officially introduced to the American Martial Arts World, he and I had many long discussions at my home when he was a house guest, and after his introduction when we travelled together across the United States on numerous occasions to attend tournaments. In comparing and exchanging Martial Art philosophies, concepts, and discoveries, he concurred that there are three main stages of learning with each stage subject to plateaus of graduated progress. The three are the *primitive*, *mechanical*, and *spontaneous*. It was from this discussion that the "logo" for the first 1964 International Karate Championships (the event where Bruce Lee was first introduced to the Martial Arts World) got part of its meaning. (See illustration of the I.K.C. logo with its explanation.)

International Karate Championships' Symbol



The OVAL — represents the shape of the world.

- it is also a framework which encompasses and controls the flame.

The FLAME — is one of perpetual friendship and brotherhood which, if kindled by all Karate systems, will glow with brilliance each year.

- its beauty can be paralleled with the art — graceful and useful, yet deadly when touched.

- the three tips of the flame represent the three stages of learning -- primitive, mechanical and spontaneous.

The COLORS — represent the stages of proficiency in the art — white for beginner, brown for advanced, black for expert and red for professorship.

This symbol was especially designed to be shared by all contestants participating in the International Karate Championships. Patches of the symbol will be given to all participants to be worn as a memento of their efforts in the International Karate Championships.

The *primitive stage* is one of awkwardness and the climb toward excellence is not an easy one. It is an important stage requiring patience on both the part of the student as well as the instructor. Here a student is taught the alphabets and phonetics of motion. He is taught the mechanics of *how to do each move* and *not so much how the moves can be used*. At this stage proper attitude is a must in accepting the fact that **WORK** will be required to overcome awkwardness. It is here that the ingredient of **PERSEVERANCE** takes over. Through proper and gradual adjustment, a student soon learns to adapt to his (her) new environment. But above all, it is at this stage where a student begins to understand that the Martial Arts is man's quest to understand himself and obtain the maximum from his mind and body. Analyzing each weakness, he strengthens his awareness and overcomes his awkwardness. It is through overcoming his awkwardness that he learns to better understand himself.

He also learns that as long as his awkwardness prevails, the Art will continue to remain intangible. Not until his reactions become spontaneous, can he convert the Art to a tangible and working entity.

The *mechanical stage* teaches definition. Each basic is defined to give it meaning and purpose. In many instances, the student learns that a single move often has multiple definitions. However, this stage can be dangerous if a student is not careful. This is the stage which borders on the highest level of intangibility. In some instances, physical application is spontaneous while it is not in a number of others. This is not saying that the student does not have the knowledge to use it, but rather lacks the spontaneous reaction that is necessary to physically make it work. Movements at this stage are applied mechanically and a student is more mentally equipped to verbalize answers than to utilize them physically.

The *spontaneous stage* is the rewarding stage. This is the tangible stage where student reactions are performed naturally, impulsively and without restraint, effort, or premeditation. However, here too one must be careful of the lower plateau levels of this stage when learning. Spontaneous reaction can be activated without thought of the true nature of the provocation. Being highly sensitive, one can react to what he thinks is a threat only to sorrowfully discover that it was not. Therefore, you must train yourself to attain the higher plateau levels of the *spontaneous stage*. At the lower levels of this stage, the natural weapons react almost completely independent of the mind. In fact, it is not uncommon to experience the feeling that the natural weapons themselves have brains of their own. This feeling, however, must be overcome. **MENTAL DISCIPLINE** is the ingredient that can help combat such feelings where although the natural weapons act independent of the mind, the mind still acts as a

safeguard in preventing drastic and regrettable action.

Like all goals, struggles and difficulties are commonplace. but if you refuse to admit defeat, the sensation of success is an experience worth striving for. I wish you success in all of your efforts in learning the Martial Arts.

CHAPTER 7

PHILOSOPHICAL ATTAINMENT

Living in a Christian environment and being influenced by a Far Eastern culture has presented special problems with reference to the Martial Arts. Strong Christian beliefs and convictions conflict with some of the Eastern philosophical concepts. On the other hand, many philosophical views are compatible and do compliment each other. Views compatible to Christian doctrine will be discussed in this book.

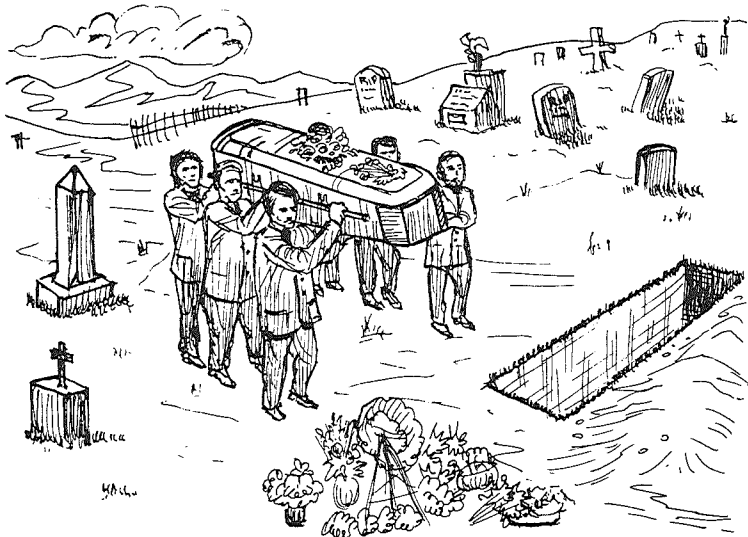
It is very unfortunate that the philosophy prevailing on the street today is "It's not who's right, but who's left that counts." Christ's teachings distinctly tell us that "It's not who's left, but who's right that counts." Yet, regardless of how one thinks, we must respect each other's beliefs. It is when one's beliefs lead to actions which infringe upon the rights of others that we can consider methods of defense. However, **THE METHODS USED** in subduing such action must be founded on a sound philosophical base.

An in depth study of the Martial Arts develops and instills a philosophical outlook. Through physical discipline, mental and spiritual discipline becomes the most important aspect of the Martial Arts. When this aspect is developed, one finds greater internal insight. He no longer looks at himself as a "whole", but as being part of a "whole". Finding his inner-self, he relates fully to the outer world and blends accordingly. Fully realizing the part he plays in relation to the "whole", peace of mind and mutual respect become his philosophy of life. Our society labels this mental state of peace "self-awareness". Regardless of its label, the mind becomes clear, receptive, keen, alert, and capable of instantaneous response. Upon close observation, one will discover that self-confidence gained through "self-awareness" is just a stepping stone to humility and self-restraint. When this spiritual attitude is obtained, success in daily living is destined to prevail and the true objective of the Martial Arts will have been attained.

Why the Martial Arts? Why not some other field of endeavor to achieve respect, humility, and self-restraint? Why learn methods that can destroy in order to achieve these goals? Because physical discipline makes one aware of the intricacies of the human body, its

functions, and the importance of good health. You learn to appreciate your existence and thus learn to respect the existence of others. In addition, knowing your value and your relationship to the "whole", you owe it to yourself to protect your body against harm whether it is caused by internal disease, drugs or external physical threats.

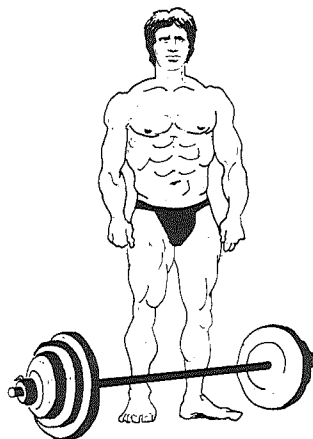
Threats when not avoided or countered can have a direct effect upon your loved ones and friends. The death of a relative or friend effects us emotionally because their existence along with ours united with the "whole" of our life's experiences. Death subtracts from the "whole" of our life's experiences. A part of us is missing and lasts only until such time as others become part of our "whole" in filling the gap. Although we do not forget those who were once a part of us, we fill the gap by the birth of an offspring or through the relationship of a new found friend.



I-29 Death subtracts from the "whole" of our life's experiences.

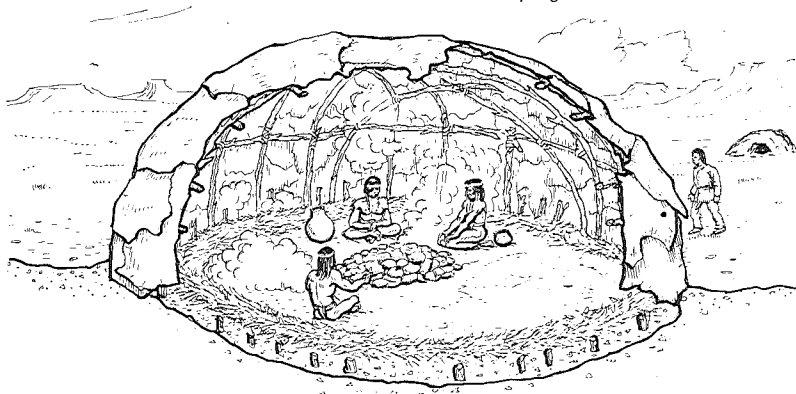
In the event our existence or livelihood lends support to our dependents, we owe it to them as well as ourselves to prolong our life. What other physical endeavor can tone your body and mentally equip it with protective knowledge conducive to prolonging your life? Weight training gives the body definition and strength, but not knowledge of how to best use the body's limbs defensively. Although such training is advised, it supplies only a partial physical need. Definition of body is not the only thing needed, but definition of purpose as well. Why build a sound body and not cultivate the means by which to keep it from being damaged; especially when such means lend to mental serenity plus a higher and more honest level of self-confidence?

I-30 A physically conditioned body is in need of self-defense knowledge to protect it.



Christ practiced and taught **FASTING**. To this very day, disciples and followers of Christ continue this practice. I have fasted on numerous occasions because it creates humility via gradual *physical weakness*. When your strength goes, internal pains from hunger set in, listlessness takes over, and humility dominate your character. At this stage, you come to the realization that a greater force definitely prevails which is responsible for your very existence.

When the American Indians wish to humble themselves (other than by fasting), humility is instantly achieved by building a fire and heating porous volcanic rocks. A tent is then erected around the heated rocks and tightly enclosed to prevent the heat from escaping. Seating themselves around the heated rocks, they then pour water on the rocks to create steam. This device is known as a "Sweat Lodge" and is used as a means of developing instant humility while being subjected to intense heat. Prayers to the "Great White Father" are uttered during this ceremony as they voice their appreciation for Him through self-imposed awareness of *external physical weakness*.



I-31 A cross-section of an Indian "sweat lodge".

It can be said then that **FASTING** develops humility via experiencing **INTERNAL WEAKNESS** (loss of strength). A "**SWEAT LODGE**" develops humility through experiencing **EXTERNAL WEAKNESS**. The **MARTIAL ARTS** develops humility through realization of **HUMAN WEAKNESS**.

Mental discipline requires a positive attitude. Invariably this attitude is a result of physical discipline. Like physical exercise, mental discipline also requires constant striving toward higher levels of attainment. When physical and mental discipline become one, spiritual discipline becomes automatic. Instead of welcoming trouble, you shun it, not because you are afraid of an individual as you are afraid of what you can do to that individual. Result--you walk **AWAY FROM** and **NOT TOWARD** an assailant knowing what the end result would be if you were forced to accept the challenge.

Even when forced to accept the challenge, with a thorough knowledge of the Martial Arts, you can regulate the weapon and force used to handle each given situation. If it is a drunk, techniques to create humiliation can be used. If the situation is of a more serious nature, the technique should parallel the situation. There are many techniques of self-defense to choose from. What is chosen to be used is generally regulated by the dictates of one's own conscience. However, death is out of the question since life cannot be re-instated by man. Only God and Christ possess the power to do this, or grant this power to a worthy servant in their stead.

CHAPTER 8

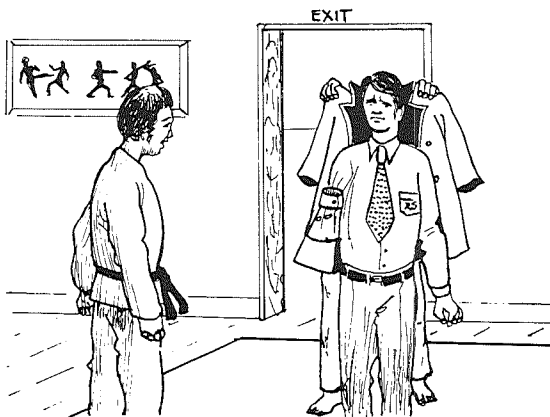
MY PHILOSOPHY OF THE MARTIAL ARTS

KENPO is the system I teach. If, however, we were to examine my methods carefully, the system could very easily bear my name since it contains concepts, theories, and principles that are not found in other Martial Art systems.

Although I feel we can all learn from each other, **WHAT WE LEARN, THE TRUE VALUE IT OFFERS, and HOW IT IS INCORPORATED BY US INDIVIDUALLY** are considerations worth examining.

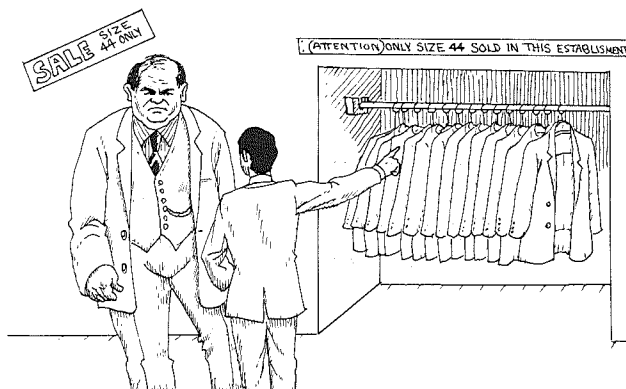
As already established, we are all physiologically different and whatever move might work for one may not necessarily work for another. Yet, there are some Martial Art systems that insist that their students must execute movements in only one prescribed way. Students are chastised if it is not done in the manner prescribed and other systems criticized for not following their method.

As an example, in emphasizing the need for individuality, let us suppose I was known as the greatest right hand puncher in the world. As the owner of a Martial Arts school, I rely on student enrollment for my livelihood. One rainy day a prospective student enters with his raincoat draped over his shoulders. I proceed to explain and demonstrate the correct manner in which he should clench his right fist, what muscles of the right arm should be employed, etc. I further express my desire to make him one of the best right hand punchers in the world. After twenty minutes of demonstrating and explaining, I ask him to take off his coat and shoes to participate with me. Upon removing his coat, I discover that he has no right arm. Now, how could I fulfill my desire for him since he has lost his right arm? Similarly, many of us appear normal and/or alike, but structurally our muscles differ in size, length, strength, etc. Therefore, there is a definite need to adapt the system to the individual.



I-32 A man without a right arm can never develop a great right hand punch.

As another example, what would happen if a clothing store had only one size of suit to sell? The salesman's pitch would probably sound like this--"Mr. Jones we only sell size 44 suits at this store. It is obvious that you wear a size 40. Here is what I want you to do. Take this list of foods you can eat to increase your weight. Come back in three (3) months and I guarantee you'll fit in our size 44 suit." Or, "Mr. Jones it is obvious that you are much larger than the suit size we offer. Here is a diet plan. Follow it faithfully and I guarantee when you come back in four (4) months this size 44 suit will fit you perfectly."

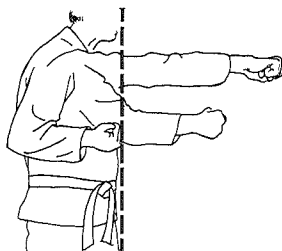


I-33 A clothing store which stocks only one suit size could not remain in business for long.

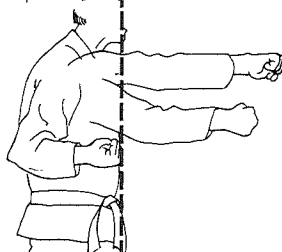
The logic used in these two illustrations is no more believable than to believe there is only one exact way to punch, kick, chop, or whatever.

Again, as repeatedly mentioned, the Martial Arts should be made to suit the individual and not the reverse. Each practitioner should learn to alter moves so that they produce maximum results for him. This avenue of thinking causes differences of opinion. When the outward appearance of a move changes, it is either considered wrong or classified as being something else. Interestingly, the basic principle of a move invariably remains unchanged. It is generally the timing of the move that is changed, or weapon, or angle, not the underlying principle contained within. Very seldom, if ever, does the underlying principle change. Therefore, if a move changes in appearance yet gives an individual maximum effectiveness without changing the underlying principle, **IT IS CORRECT.**

I-34a You can turn your fist at the *very moment* your elbow reaches the line (see vertical broken line) where your fist originated.

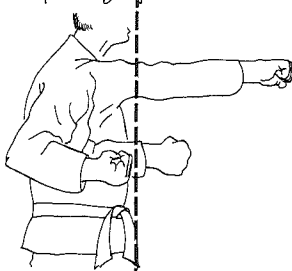


I-34b You can turn your fist a few inches *after* your elbow passes the line where your fist originated.

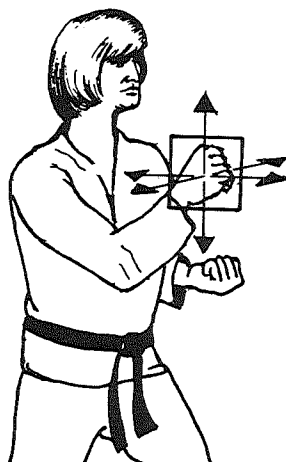


The underlying principle of torque in these three examples remained constant. It was the timing that changed, not the underlying principle itself.

I-34c You can turn your fist a few inches *prior to* your elbow reaching the line where your fist originated.

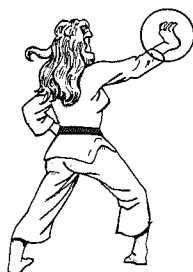
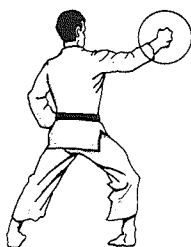


When you are teaching a particular move, it is always best to teach it in a specific way. However, emphasize the fact that the manner in which it is being taught is only being used as a **POINT OF REFERENCE**. At any given time, it can be altered for the benefit of the individual's physical make-up or the situation itself. (See illustrations.) In short, "*Like a custom tailor who fits a suit to an individual, so should the Art fit the individual*". Innovations are imminent if you keep an open mind. (See illustrations.)



I-35 It is always best to block to a specific point of reference (see fist in square), however, at any given time you can redirect the block to any point on the compass. You can block above, below, right, left, forward, or back of your point of reference. Circumstances would dictate this.

I-36a & b Whether you punch with your fist, or strike with the heel of your palm, the underlying principle of torque remains constant. All you have altered is your choice of weapon. A punch or the heel of your palm can be equally effective. A male may choose to use his fist and a female the heel of her palm.



While it is true that we should adapt the Martial Arts to suit us individually, (learning to express ourselves freely in blending with situations as they occur) *a base is still needed to learn from.*

Bruce Lee was indeed a remarkable Martial Artist gifted with abilities beyond many of the world's greatest athletes. Although his exposure was brief, he influenced many as evidenced by advocates perpetuating his teachings and philosophies. But, as I am approached by many of his followers sermonizing "there is no help, but self-help", "no style", style, "we do not suddenly become free we simply are free", "formulas can only inhibit freedom", or "take that which is useful and discard the rest", I often wonder if they understand what Bruce really meant. In fact, I doubt if they have taken the time to fully analyze many of his statements. Perhaps if they did, their philosophical outlook would take on more realism.

Let us now analyze the first statement "there is no help, but self-help".⁹ In case of a new born infant, there is no such thing as self-help. Complete dependence on parents, adults, or other mature assistance is essential for survival. Only after getting to a point of maturity are we self-sustaining and capable of handling matters so that "self-help" is possible.

Granted, if there is not a pressing need for self-protection, the desire to learn or experiment with self-defense is not given priority. However, if there is a need, it is better to seek the experience of the learned. Help and guidance from others in learning the Martial Arts allows us to accelerate our levels of progress. Not only do we need a guide to teach us the Martial Arts, but also one who can foresee our potential, know our strong and weak points, and the methods needed to either perfect or overcome them. Only after reaching certain levels of training are we really capable of self-help or positive and exploratory development.

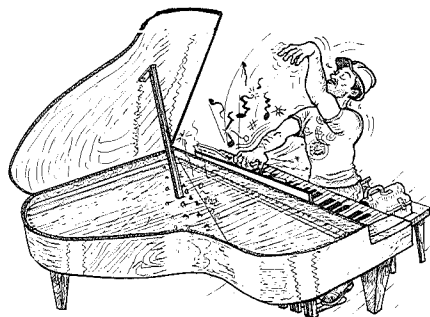
In my opinion, the phrase "no style", style¹⁰ is an unnecessary repetition of the noun *style*. It is a meaningless phrase which reminds me of verbal *double talk* used by salesmen to confound their prospects into buying their products. Although the phrase may sound intelligent to some, it has no real substance.

Only a neophyte ignorant of movement or motion practices a "no style, style" if such a phrase can be used. The practice of motion without any knowledge or forethought can be classified as a "no style" style. Such moves are not based on a system nor has a foundation.

⁹ Bruce at no time disclaimed the usefulness of an instructor or the study of a base as some of his followers (who never studied with him) claim. However, he felt that while an instructor can supply you with a base, he is no more than a guide. Once the base is obtained, it is the student who must utilize the base as it applies to him. In other words, a student must use the base for himself. You learn, he said, "by studying your own cause of ignorance".

¹⁰ Here again, Bruce was not opposed to learning the basics of a system. He was opposed to getting caught up in the regimentation of the basics of a system. Although he never made a distinction between the terms *system* and *style*, he, nevertheless, believed that a style should develop from within the individual. He felt that instructors were only useful in taking a student to a certain point. Expression from that point on came from within an individual. As he explained it to me, and as verified by Dan Inosanto, "a system binds you". Wing Chun's forte, he said, requires maintaining a particular distance for their straight blast punch to be effective. Bruce, therefore, found himself bound by Wing Chun's calibration of distance and according to him, liberated himself from the Wing Chun system in order to effectively function at any given distance or range.

Conversely, pounding on a piano for eight hours daily without any knowledge of music, notes, chords, etc. would also fall under the same category. Undoubtedly, the player does develop strength in his fingers, but although sincere and conscientious, his efforts are meaningless.



Therefore, it is safe to say that all meaningful learning stems from a base or system which aids and guides you. Learning a system based on sound principles and formulas does help to mold individual styles. But again, regardless of the style developed by an individual, it stems from a system or base.

When you are learning English, alphabets form the base of our language. From them words are created, phonetics added; adverbs, nouns, pronunciation, etc., along with definitions to give words meaning. Certain rules are then applied so that sentence structures remain consistently correct. The English language beyond this becomes free in its usage. You can alter your vocabulary to suit the age group for kindergarten verses college students. You're free to speak loudly, or softly, with emotion, curse, joke, stutter, or use whatever manner you desire. However, your freedom ends when it is bound by established laws of man and God. Cursing a police officer can get you arrested. Verbal commitments can be considered binding contracts in a court of law. Derogatory remarks can cause your face to be re-arranged. You are basically free to use the language as you see fit as long as you're willing to face the impending consequences.



I-38 Cursing a police officer can get you arrested.

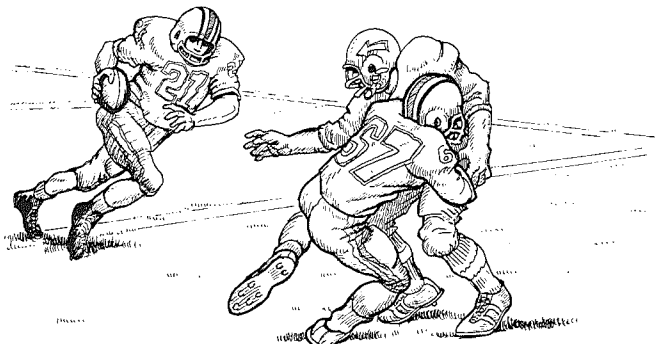
I-39 Verbal
commitments can be
binding in a court of
law.



I-40 Using derogatory
remarks can cause your
face to be re-arranged.

Our numeric system parallels the alphabet. Once zero (0) to nine (9) is learned, combinations are endless. The *base* incorporating zero (0) to nine (9) is set without deviation, but again its usage has no limits. One of the limits to numbers may be if the number you write as the balance in your checking account does not correspond with the balance claimed by the bank. In this case, the validity of your numbers would be questioned.

Football plays are combinations of *basic* ideas. Although players have definite assignments, they adjust to changing situations. **IDEALLY** if everything works, the play will proceed according to plan. **REALISTICALLY** plans may have to be altered and adjustments worked in accordingly. Even then a successful play can still occur which would be contrary to the original play.

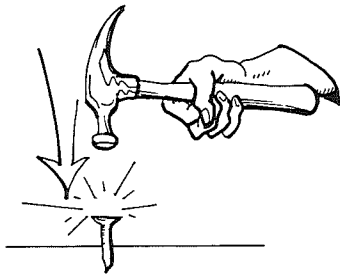


I-41 Football plays often adjust to changing situations.

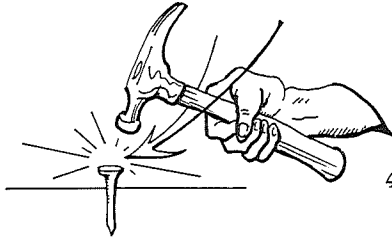
Perhaps we should first define the word *system* as related to the Martial Arts before defining the word *style*. A *system* is the unification of related concepts, ideas, principles, facts, truths, and basic elements of a particular school of Martial Arts. These methods are usually arranged in a progressive and logical manner to make learning easy. The basic criteria of a good *system* rests with the number of variables that it offers. If its methods are inclusive and practical, you can expect positive results in combat.

Style is the word used to describe the manner in which an individual applies and executes the *system* he has learned. In viewing paintings of world famous artists, it is apparent that each painting differs. In noting these differences, we are told that *style* is the distinguishing factor. What makes this so? The following story helps to illustrate this point.

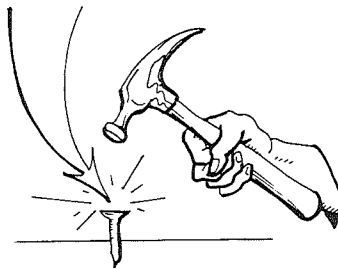
A native Californian desired to become a carpenter. As he pursued his desire, he was introduced to a contractor who was willing to use him as an apprentice. He was told how to hold the hammer in one hand and the nail in the other. He was further told how to hammer the nail from top to bottom in a vertical and straight line (see illustration) in order that the nail would be secured in the wood. His stick-to-itiveness paid off and he did become an accomplished carpenter. Traveling throughout California pursuing his trade affected his wife who detested their transient way of life. She was not used to living out of a suit case and complaining became a part of her daily conversation. Discontentment turned to hatred for the life she was living. Depressed and homesick, she began calling her parents in New York telling them of her unhappiness. Knowing that her father owned a construction company and aware of her husband's love for carpentry work, she surmised that putting the two of them together would solve her problem. She began to plan her strategy and convinced her husband to make the move to her hometown in New York. The transfer did prove to be beneficial and family solidarity did take place. However, her husband's method of hammering the nail was altered. He was told that the correct and proper New York way was not to hammer the nail straight up and down, but in a circular motion from inside out (see illustration). To avoid ridicule, he spent the remaining years in New York conforming to their method. Migrating to Florida in hope of finding a more suitable climate, he was again corrected. According to Florida carpenters, the correct method of hammering a nail was to hammer it in a circular motion from outside in (see illustration). He finally ended up in Hawaii and was told that the hammer was to be held vertically, not horizontally, and he was to follow a vertical path (up and down) when hammering the nail. (See illustration.)



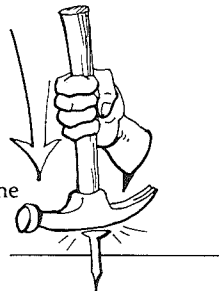
41a Straight up and down.



41b Circle from inside out.



41c ...or from outside in.



41d ...or straight up and down while holding the hammer vertically.

I-41a to d You can pound a nail straight up and down (41a), circle from inside out (41b), or from outside in (41c), or you may wish to pound the nail while holding the hammer vertically (41d). No matter what your choice is, the nail and hammer remain constant. It is the *method of execution* that varies. Each technique, however, can be useful under specific circumstances.

As we observe the methods described, two aspects remain constant--the hammer and the nail. And yet, in viewing the various methods of hammering, we note these differences related to *style*. Therefore, what is *style*? *Style* is no more than our method of executing a particular move, maneuver, assignment, chore, etc. It is the method used by the individual while hammering a nail if he is a carpenter, using a brush to paint with if he is an artist, or applying strikes if he is a Martial Artist. While writing, it is our method of executing the pen or pencil that makes our writing distinctive and unique in *style*. Although our signature varies each time we write, it, nevertheless, is unquestionably identifiable as our *style* of writing.

How often have I heard members of other systems (styles) claim their system (style) was the *pure system* as if others were contaminated. My philosophy in answering this statement is "When PURE knuckles meet PURE flesh, you can't get any PURER than that--regardless of who executes it; no matter what SYSTEM or STYLE he may practice". The very essence of such a statement of purism certainly deviates from humility. It borders on egotistical pride. In my estimation "Pride is nothing but a stumbling block to humility". "Egotism", I have been told, "is no more than an anesthesia that deadens the pain of stupidity."

Bruce has said "we do not suddenly *become* free, we simply *are* free".¹¹ Our freedom, however, is bound by laws of the land and by Universal Laws. We are only free in our choice to choose, but if it opposes the aforementioned Laws, our freedom ends. We all have free agency, the privilege to choose for ourselves, but if that choice opposes some of God's Laws, death can end our mortal freedom. We, therefore, have a choice to choose, but not the capacity to change Universal Laws. Laws of man can be bent or changed, but not the Laws of God. This is not to say that some Laws cannot be overcome by abiding by other God given Laws. Nevertheless, whether one believes in limitations or not, they still exist.

While one's expression should be free in combat, it is still somewhat confined to the moves of an opponent. You are free to blend with the moves of your opponent (utilizing your knowledge and skill), but how you blend is also determined by the skill of your opponent. True, you

¹¹Bruce felt that we all have freedom from the beginning. He obtained this philosophy from Krishnamurti who said, "We have always been free from the beginning, but we don't know it." While I have already expressed my views on the subject, I quote Dan Inosanto who substantiated my beliefs when he said, "You need discipline. It's very hard to get freedom if you've never experienced the boundaries of discipline."

can set an opponent up by having him do what you want him to do, but again whether he is fooled or not remains a question.

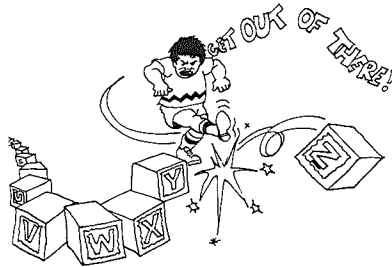
Let us further analyze the statement "formulas can only inhibit freedom".¹² Formulas are not only helpful they are important. Like equations, they act as flexible guidelines from which to obtain facts and truths. Supply them with bonified information, principles, and concepts and you will inevitably obtain truth. Once true answers are obtained, you will undoubtedly be able to distinguish between fact and fiction—what's practical and impractical. Therefore, why eliminate formulas and equations knowing that they afford us guidelines to true solutions? Take advantage of every learning tool that contributes to your Martial Arts training. To do so is to become self-correcting. Why is this so? Because knowledge of working formulas and equations allows you the privilege of working and solving other problems whether they require pre-conceived planning or instantaneous application. These formulas are helpful in making comparisons. Principles contained in or obtained from formulas and equations teach us not to deviate from truth. Deviating from truth leads to contradiction. Contradiction causes principles and concepts to cancel each other. Only when formulas and equations contradict each other will freedom be inhibited. May I again remind you that information you supply these formulas or equations must be related to or correspond with your physiological strong points. What may be true for one individual may not be true for another.

There are a number of comments throughout this and my other texts which refer to the statement that you should "take that which is useful and discard the rest".¹³ You must remember, however, never

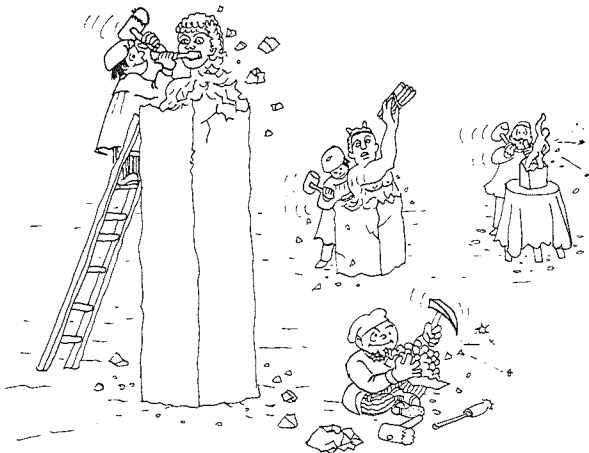
¹²Bruce opposed learning the Martial Arts in a set pattern. He mentioned on many occasions his distaste for systems that taught one, two, and three step sparring. He felt that such learning methods "can only inhibit a student's growth." He believed that whatever the experience, good or bad, we learn from it and that, he said, is better than a structure or learning one, two, or three step sparring.

¹³Bruce did not mean totally discarding all unuseful movements or techniques as many are professing today. He said, "Do not get burdened by too many techniques... of all the techniques that you learn, only use those that are functional." In other words, the term discard is a temporary choice of functional techniques used to soar victoriously in combat. Remember, the term *unuseful* is not the same as *useless*. While *useless* moves should definitely be discarded, always be cognizant of the fact that what may not be useful in one combat situation may be highly functional in another. Therefore, Bruce meant to temporarily discard *unuseful* techniques and not to totally obliterate them from your mind.

discard, but store the knowledge you have learned. You may one day need it so reserve it for a time or person who will need it. A case in point, because we hardly use the alphabet "z" does it mean we should discard it? Definitely not. We keep it for a time when we will need it.



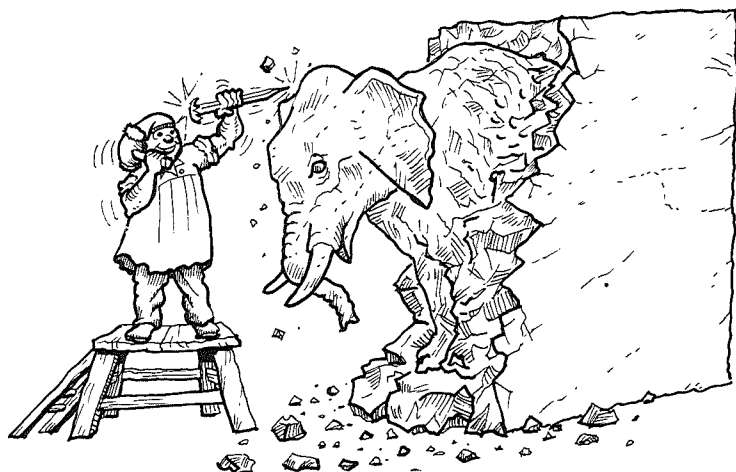
Bruce and I had many discussions related to this very subject. On one of my trips to the East with him, he was very adamant about "chipping away the unessential" as he put it. He said, "A true Martial Artist should be like unto a sculptor who has been given a piece of granite--chips away the unessential to get the true image of his imagination". I did not buy this concept totally and told him so. I asked him where the piece of granite had come from. His reply was "Oh! I know what you are leading to, but that is my very point, the problem is that our knowledge is too mountainous and burdensome." My comeback was depending upon the needs of the sculptor, he may only want a piece of granite that is 4' by 4' and 6' high, but what of the other sculptor who wishes to have one 10' by 10' and 20' tall? You would need that mountainous source to supply every sculptor's needs. To only have one size would restrict the true desire and talent of the sculptor in question. Another point to consider--a supply of granite



does not guarantee the skill and talent of the sculptor. My point was that even though I might have envisioned sculpturing Racquel Welch, I would not be able to do so if I lacked the talent to render the "true image of my imagination". Then, too, could not some of the bigger pieces that are chipped away be used for still another small work of art? If it was used for this purpose, would it then still not be useful and therefore essential? In other words, an unessential piece chipped away from the bigger piece of art work would certainly still be essential to completing a smaller sized sculpture. Perhaps the bigger piece would be used for a human figure and the smaller piece for replicas of grapes, etc.



Sculptor's needs vary and it is their desires, imagination, and creativity that determine what is or isn't essential. It is also his subject matter, point of view and approach based on his talent that makes the feat possible. Like the sculptor who was asked to share the secret of his ability in sculpturing beautiful elephants. He said, "My secret is simply this--anything that does not look like an elephant, I chip away". His assumptions certainly did not take into account the essential ingredient of his talent and skill.



There is so much to learn and so much to be grateful for. But always bear in mind "Knowledge is bound when one is compelled to tradition. Knowledge is endless when tradition is bound". Time after time greater truths will emerge if one but adheres to the following statement, "One becomes great when he comes to the realization that what he knows is very little". Through diligent and humble study, the following will be learned, "The simplest of movements when examined closely are revealed to have many intricate components. It is when the embryonic becomes sophisticated that such truths become apparent". Or, to quote another statement, "Truth commences at the mouth of embryonics and rests in the bowels of sophistication". Conversely, each of us can contribute to the Martial Arts for in our mistakes lessons are learned. However it is much wiser to capitalize on other's mistakes.

Perhaps you are wondering if you can become a good practitioner of the Martial Arts. This question arises constantly especially among non-oriental races. For some unknown reason, many believe that you have to be oriental before the Martial Arts can work effectively. Much of the population will first seek an oriental instructor--accepting a caucasian only if an oriental cannot be found. In fact, authenticity is said to be based on one having oriental heritage. How false this belief is for "Talent isn't a gift given to a particular race of people, but to individuals. It can be adopted, cultivated, and perfected by an individual who least expects to be able to do so. Many are gifted with the seeds of talent regardless of race. Cultivation and effort are the stimulus that makes them blossom". On the other hand, although "You can buy talent or have the talent to buy, it can't be ingrained if you do not have the capacity to absorb it or execute it".

Remember, no matter how good you become, there is always someone better. So treat everyone with respect. Make a *smile* and a *handshake* become your constant companions. I am not saying that you should fear man, but respect him. Follow the advice I give children, "As you grow up and become proficient in the Martial Arts, make sure that your head grows in proportion with your body. If it grows out of proportion, there is always someone who can pop it".



Another ingredient necessary to accompany knowledge is *guts*. Known in the upper circles of society as intestinal fortitude, it is the base ingredient of Martial Artist's knowledge. To site a case history, a noted sharp shooter became the champion marksman of his state. When it came to firing at **IMMOVABLE** targets, he very seldom missed the **BULLS EYE**. On a safari with his wife, who was also a good marksman, a lion attacked him, but it was his wife who made the kill. Why? Because he panicked and froze as a result of an **APPROACHING** and **MENACING** target. He had the skill, but not the *guts*. So remember, "condition and guts take over where knowledge and skill ends". When it comes down to the end, "What is true for one person may not be true for another. The real truth for both lies in the moment of actual combat".



I-47 It was his wife who did the killing.

CHAPTER 9

FORMALITIES AND RITUALS

Whenever tradition can compliment the present as well as influence the future, I never hesitate to adopt it. Formalities and rituals associated with the Martial Arts **HAVE** and **STILL** serve an important role. Because of their positive qualities, they are stressed and emphasized at all of my schools. Through adherence to formalities and rituals, discipline, and respect become ingrained in the students. It must be emphasized, however, that adherence to formalities and rituals does not compel anyone to comply with any sect or religion. The following are but a few of the formalities and rituals practiced by my students.

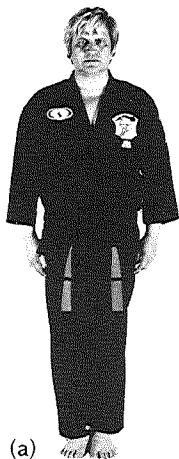
VERBAL RESPECT

USE OF THE WORD "MR." - All Black Belts and instructors are addressed as "Mr." and then by their last name. This generates respect to those of higher rank. It helps to acknowledge their skill, experience and time devoted to the Art. Since we address older men of the community as "Mr. " as a means of showing our respect for their ability, wisdom, age, and experience, so should we show respect to those with more experience in the Art.

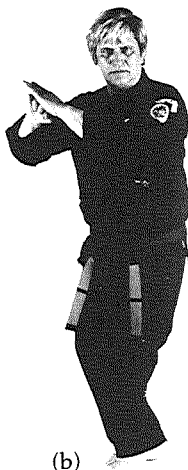
PHYSICAL GESTURES OF RESPECT

SALUTES OF RESPECT - Upon entering the school, salutations utilizing prescribed hand gestures (see illustrations) are made to all

Black Belts and instructors along with the proper verbal greeting (the address of "Mr." followed by their last name). The salute (salutation) is always directed to the senior belt holder first and then in the order of their rank (highest to the lowest). Even when a class is being conducted (private or otherwise) an instructor is required to call his students to attention, have his students face the senior instructor when he arrives, and salute him. If a student is late to class, he must stand at the edge of the training room, be recognized by the instructor, and salute the instructor, before being allowed to join the class. The same procedure, utilizing the prescribed salute, occurs after meditating (see paragraph on meditation) and when a student is about to leave the practice area and school. Even while away from the school, students are required to continue to show this respect. Like a handshake, it is a sign of respect and friendship. Through such practice, students learn to humble themselves, to be courteous to others, to develop patience as well as appreciate their instructor's efforts.



(a)



(b)



(c)

P-21a to c The salute should commence from an attention stance (a).

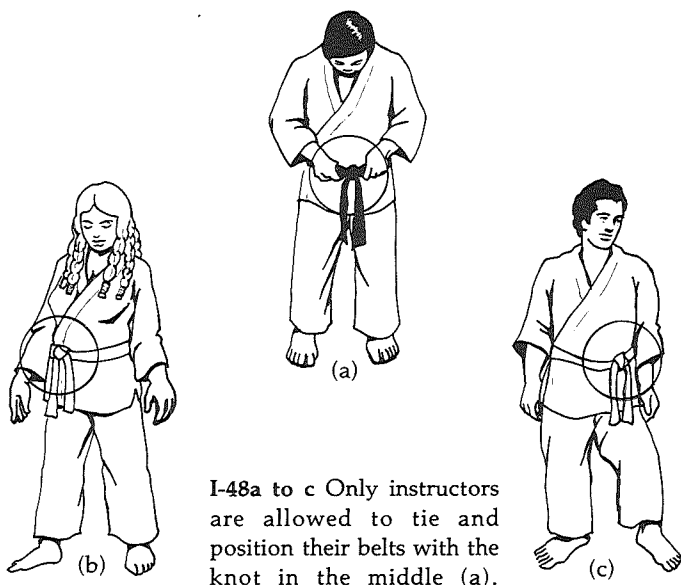
Step two is to advance into a right front crossover maneuver while your left opened palm is placed over your right clenched fist (b). The salute is completed by stepping into a left 45° cat stance while you are pushing your hands (left open palm over right clenched fist) in front of you (c).

PLACEMENT OF BELT KNOT -Only instructors are allowed to tie and position their belt with the **KNOT** in the **MIDDLE**. However, when an instructor is taught by someone of higher rank, he relinquishes this privilege and places the knot to the left side to show respect to his senior instructor. Disregarding this formality denotes disrespect to an instructor and to the Art. The one and only time a student can position the knot in the middle is when he (or she) competes at a tournament.

All male students tie their belt with the **KNOT** positioned to the **LEFT**. This not only shows respect, but it shows that he is a novice who has not yet earned the privilege of sharing the honor given to instructors and those of higher knowledge. (Again, the one exception when the knot may be positioned to the middle is when he competes at a tournament.)

All female students tie their belt with the **KNOT** positioned to the **RIGHT**. Again, this not only shows respect, but that she is a female novice not yet privileged to share the honor held by instructors, instructresses, and those of higher knowledge.

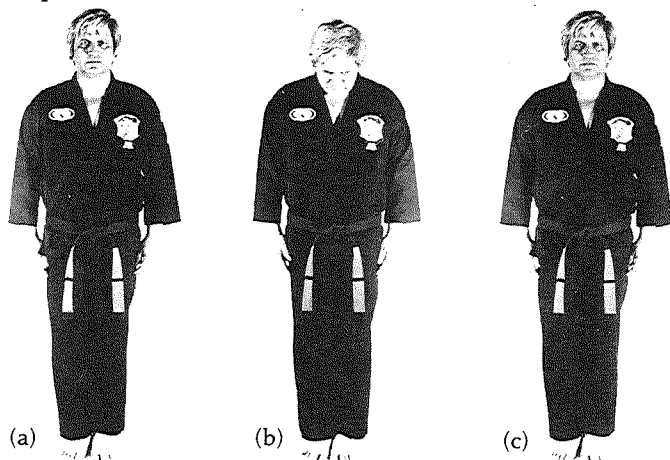
Designated females have the privilege of being instructresses—thus allowing them the honor of having their knot tied and positioned in the middle. Participation as a competitor also allows a female student to tie the knot in the middle.



I-48a to c Only instructors are allowed to tie and position their belts with the knot in the middle (a).

Female students position their belt knot to the right (b). Male students position their belt knot to the left (c).

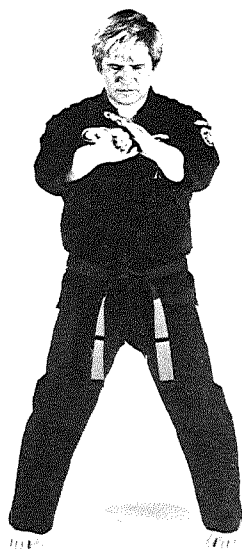
BOW OF RESPECT (NOT WORSHIP) -Whenever a student enters or leaves the training room, they are required to bow (see illustrations). Bowing to the training room demonstrates respect for the Art as well as the area where others have trained before him. Bowing is done to inanimate objects only. A salute (hand salutation) is always done to show respect to an instructor or to an individual.



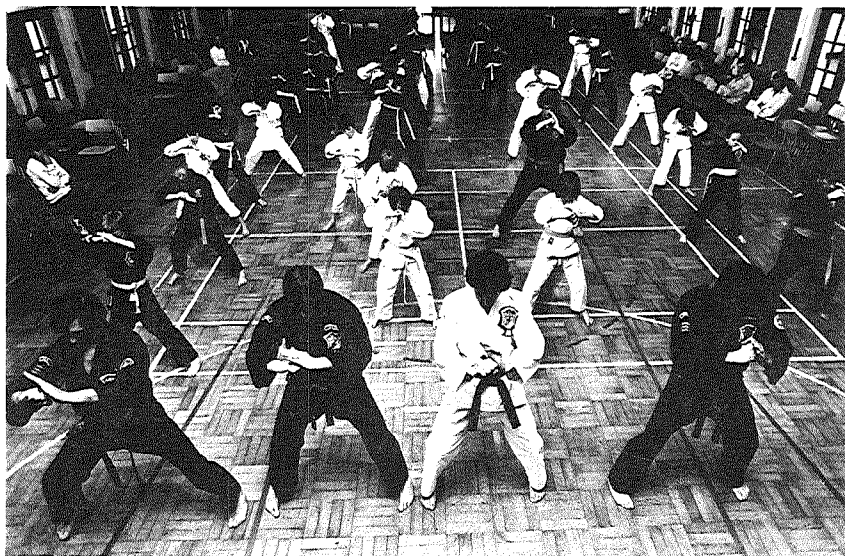
P-22a to c The bow should also stem from an attention stance (a). When you are bowing (b) bow your head for a period of two seconds before returning to an attention stance (c).

MEDITATION - Before a class actually commences, students are required to meditate in a horse stance. with their backs erect, head bowed, eyes closed, and their left open hand covering their right clenched fist (see illustrations). This position is also assumed at the conclusion of the training session. The purpose of this practice is to have the students clear their minds of all outside activities prior to starting their class. In the event they might have had a confrontation on the street causing negative thoughts, they should clear their minds of such thoughts to prevent them or fellow students from receiving possible injury. With a calm and serene mind, they will be able to absorb new material more readily, become more conscious of their every effort, and crisp in their actions. In short, it prepares the mind and body to receive or reflect on the knowledge obtained.

When meditating at the conclusion of class, students are to ponder over the knowledge received and make a personal commitment not to ever misuse the new knowledge (or old for that matter). They are to constantly reflect upon the preciousness of life and the Creed which they are to follow; "I come to you with only 'Karate'--empty hands. I have no weapons; but should I be forced to defend myself, my principles or my honor...should it be a matter of life or death, of right or wrong, then here are my weapons--'Karate'--my empty hands."

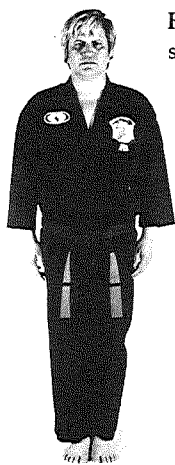


P-23 Meditation is done while you are in a horse stance with your right clenched fist covered by the palm of your left hand. Your head should be bowed and your eyes closed.

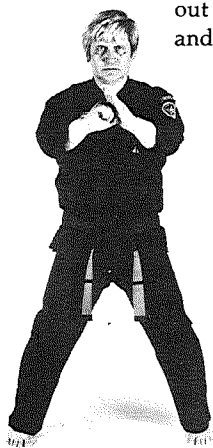


P-24 The above photo is the Jersey, Channel Islands, Kenpo Club with instructor Roy MacDonald (white gi, third from left in front row) leading the class in meditation.

P25a to g The procedure to follow in performing a Kenpo salutation is to (a) commence with an attention stance, (b) step out with your left foot into a horse stance and (c) meditate for about eight seconds.



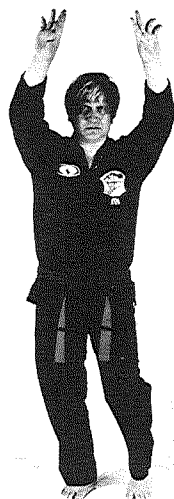
(a)



(b)

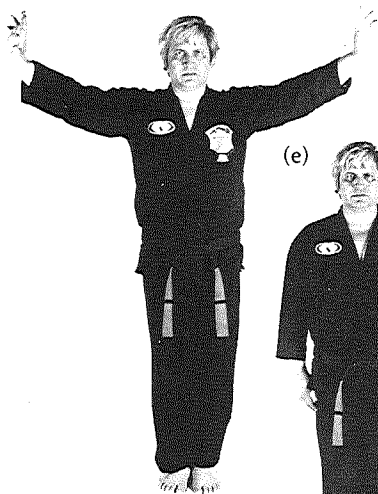


(c)



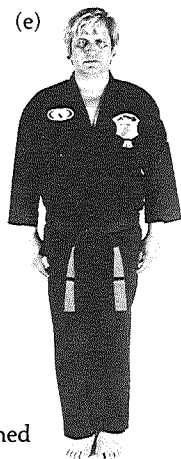
(d)

You then (d) draw your left foot (from a horse stance) back into (e) an

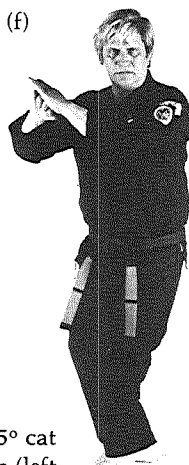


(e)

attention stance. Continue by advancing into a (f) right front crossover maneuver

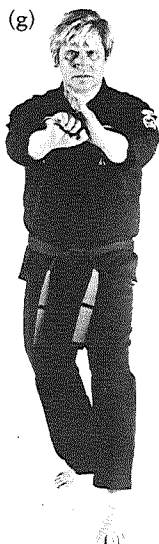


(f)

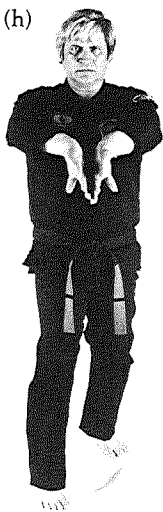


(g)

while your left opened palm is placed over your right clenched fist. Step into a (g) left 45° cat stance while you are pushing your hands (left open palm over right clenched fist) in front of you.

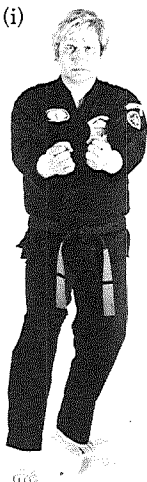


(h)



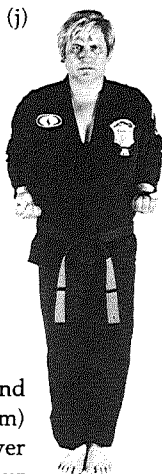
P-25h to n Turn (h) both hands so that the palm of the hands are facing out and that the back of the hands are facing each other.

(i)

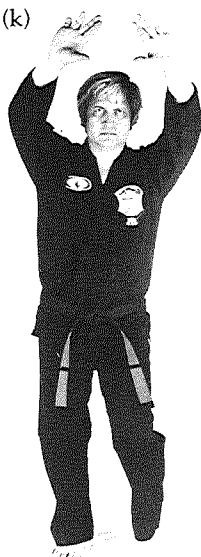


(i) Clench both fists and begin to draw them to you as you start to draw your right foot toward you. (j) Draw both fists (palm up) to the sides of your waist. (k) Start to step out and to your left with your left foot as both hands begin to form an arch over your head. Complete the

(j)

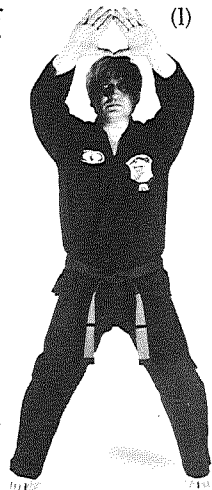


(k)

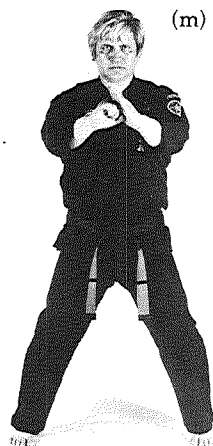


step (l) so that you drop into a horse stance as the index fingers and thumbs touch to form a triangle. (m) Drop your hands (left open hand over right clenched fist) in front of your sternum, and then down (n) to your

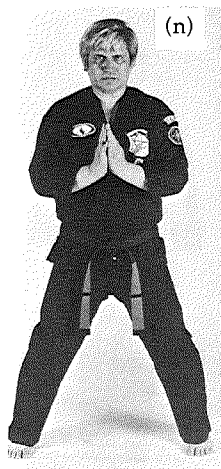
(l)



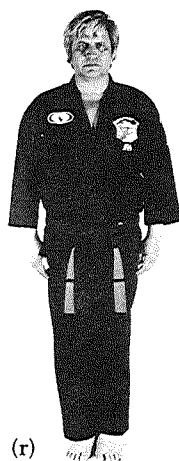
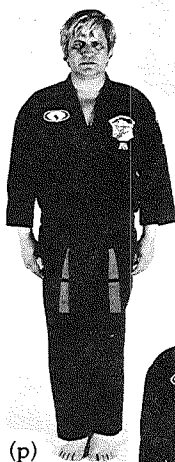
(m)



(n)



solar plexus as your hands touch palm to palm as if praying.



P-25o - r Draw (o) your left foot toward your right foot as you raise both hands up the middle of your body and over your head in an attempt to bring it down into (p) an attention stance. Bow your head (q) for a period of two to three seconds before returning to (r) an attention stance.

CHAPTER 10

BELT RANKING SYSTEM

At all of my schools conscientious students can qualify for promotion provided they are judged by special criteria established by me. If in time a student's performance and ability correspond to my established proficiency levels, he or she may be considered for advancement. These levels are distinguished by a graded color belt system consisting of **WHITE** and **YELLOW** (beginners), **ORANGE** and **PURPLE** (intermediate), **BLUE** and **GREEN** (skilled), **BROWN** (advanced or semi-expert), and **BLACK** (highly advanced or expert). An analysis of the student's character is also a major consideration.

Many questions of doubt have been voiced regarding the **BELT RANKING SYSTEM**. Standardization, accreditation, qualification, are but a few of the issues that plague the minds of many. Why is so much more required in one system as opposed to another? Why is it that a Black Belt can be obtained in one year at one school and require two and a half years at another? Why is it that Green Belts in one school know more and look much better than Black Belts of another school? Such questions only activate other questions--what does a belt promotion really mean? Of what significance is it to the student? Is it the material and color of a new belt or the application of the knowledge associated with that belt level that counts?

I will now attempt to justify the merits of the **BELT RANKING SYSTEM** which I was greatly opposed to during my early years of teaching. As long as a system, whatever the system might be, properly categorizes all of its basic elements into a systematic and progressive order, where one precept can build upon the other, then and then alone can they direct their system into proper graduating levels.

To be assured of graduating levels of logic, I re-examined, re-assessed, and re-arranged all of the basic elements known to me. I first broke these basics down into categories before arranging them into their order of importance. Not only did I do this according to category, but I did the same within each category as well. If any basic element was found to be obsolete it was set aside as something to *know of* and *not to master or do well*.

In reference to the physical requirements of the Art, logic prompted me to categorize the basic elements into the following:

1. **STANCES** became my first choice since the legs form the foundation of all self-defense moves. They are your first aid in creating distance—man's first ally.

2. **BLOCKS** came second because I felt that students should first learn defense before learning offense.

3. **PARRIES**, although also considered a method of blocking, came next because it requires a higher degree of timing.

4. **PUNCHES** were my fourth choice since I felt at this point it was time to learn offense utilizing the arms first while maintaining support and balance with both feet on the ground.

5. **STRIKES** were next because they teach a multitude of methods in which one can render offensive techniques. At this level, a student also becomes familiar with the angles of execution.

6. **FINGER TECHNIQUES** are specialized offensive weapons requiring a high degree of accuracy. Calling for greater skill, it is placed higher on the scale of learning.

7. **KICKS** are listed further down the list because of the balance factor. It is hard enough for a beginner to keep his balance with both legs. Teaching a student to kick with one leg and to balance with the other to obtain maximum power does require patience and conscientious effort.

8. **FOOT MANEUVERS** require coordination with movements of the upper body. Since the timing of both upper and lower body need complete synchronization, **FOOT MANEUVERS** demand more time and are therefore listed further down on the line of priorities.

Once I determined and prioritized each category, I then selected those basics that I felt were appropriate for each level of training to make student learning, progressive, interesting and logical. With conceptual logic learned at the correct level of student maturity, self-correction, because of properly learned concepts, becomes automatic. A student can then logically rule out any contradictory concepts that conflict with his or her advance training. At this level, an instructor is not needed to alter the concepts, but rather only needed to add newer concepts not yet learned.

When a system includes and offers the above aspects, they then

have established the proper blueprint to merit a **BELT RANKING SYSTEM**. A system of this nature keeps a student abreast of his progress so that at any given time during his learning period, he can determine *where he has been, where he is now, and where he has yet to go*. A student can't ask for any more aid than this except to put forth additional effort on his part in perfecting what he has.

Having the **BELT RANKING SYSTEM** at my schools has created many positive results. With its inception, the instructors have been able to ascertain student proficiency at an ever increasing rate. Being aware of impending promotional examinations, students are compelled to study. As a result, a student will know, understand, analyze and become deeply involved in expanding his or her knowledge of the Martial Arts.

Promotional tests for advanced rank also serve as a means of measuring student programs, of evaluating the effectiveness of the specific belt level and of determining the quality of the instructor's teaching as well as the interest he conveys to his pupil. Tests further serve to indicate the specific needs and deficiencies of students who may require special instruction and/or corrective work. When tests reveal deficiencies, students who are often not aware of them, are motivated and become more receptive to an intensive and/or extended training program in the hope of remedying their shortcomings.

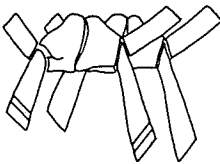
When a test has been successfully passed, the new belt rank gives a student a feeling of accomplishment. Obviously aware that he or she is learning and becoming a part of the Art, enthusiasm for a higher rank is increased.

The student, however, must be made to realize that each promotion is not an end in itself. Promotion to one belt level is to be looked upon as the start of another. It is the feeling of accomplishment at each belt level that gives one the incentive to go on to the next level. If each goal offered no end, no reward, or if the end of a particular level could not be sighted, the **BELT RANKING SYSTEM** would be of no value. A student must be able to see and pursue a goal within a reasonable amount of time. Everyone needs some measure of progress that will take him to a goal that is reasonably in reach.

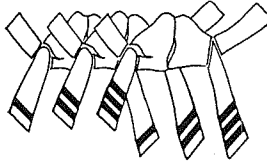
BELT RANKING CHART

Black (see note)

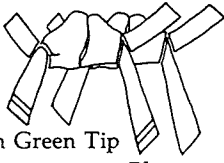
Green with Brown Tip
Green



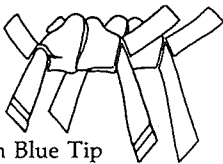
Brown with 1, 2, 3 Black Tips



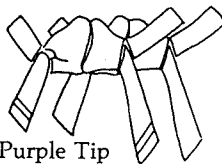
Blue with Green Tip
Blue



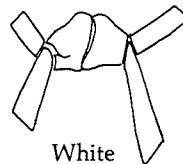
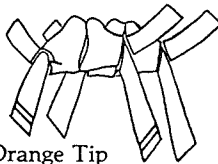
Purple with Blue Tip
Purple



Orange with Purple Tip
Orange



Yellow with Orange Tip
Yellow



White

NOTE: Although Black Belt is the highest rank, there are varying degrees of Black ranging from first through tenth degree. In our system designation of rank in the Black Belt category is determined by red tips up to fourth degree Black, fifth degree Black has a solid five inch strip. Sixth to ninth degree Black is distinguished by adding additional tips above the fifth degree strip. Tenth degree has two five inch strips separated by a one inch space.

CHAPTER 11

PREPARATORY CONSIDERATIONS

Before discussing any basic movements or concepts related to the Martial Arts, we should first examine some of the **PREPARATORY CONSIDERATIONS** involving logical preventive measures. Although this subject is very seldom discussed, be aware of the various forms danger can take. Taking preventive measures to avoid danger, can in itself, be your first defense against an attack.

ACCEPTANCE

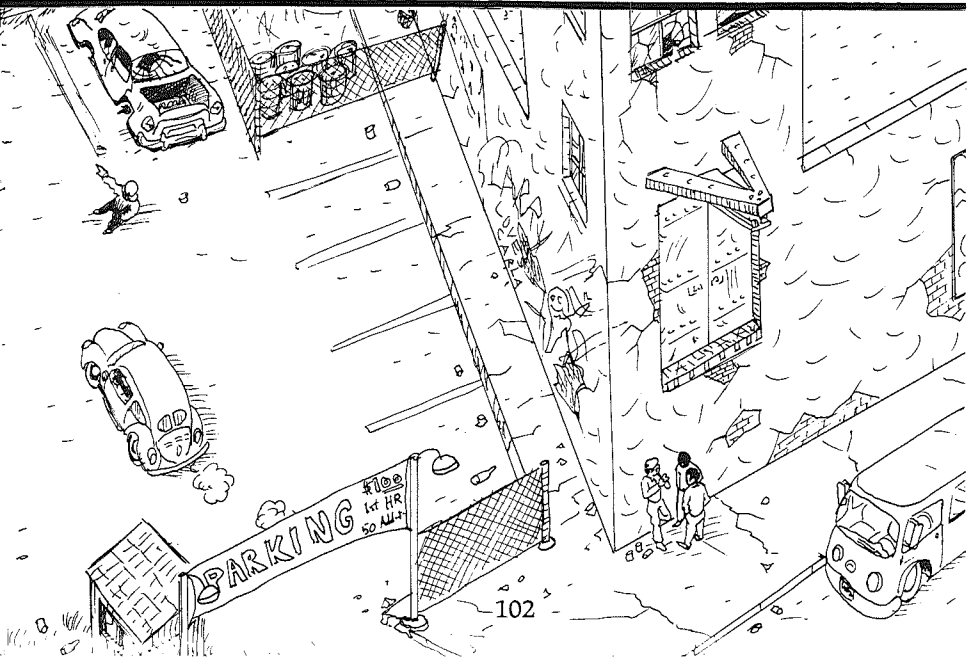
One of the first preparatory steps is "ACCEPTANCE". **ACCEPT** the fact that there are impending dangers and consider them seriously. Operate under the assumption that it can and will happen to you. Most people totally disregard danger. This attitude must be changed. Everyone must realize that there are dangers and that logical measures of prevention can help to avoid them. Besides, these preventive measures do not require physical strength, speed, or skill. They just require an understanding of how danger strikes. Once we visualize the world realistically and accept the fact that there are impending dangers, we have automatically armed ourselves with a prime weapon against attack.

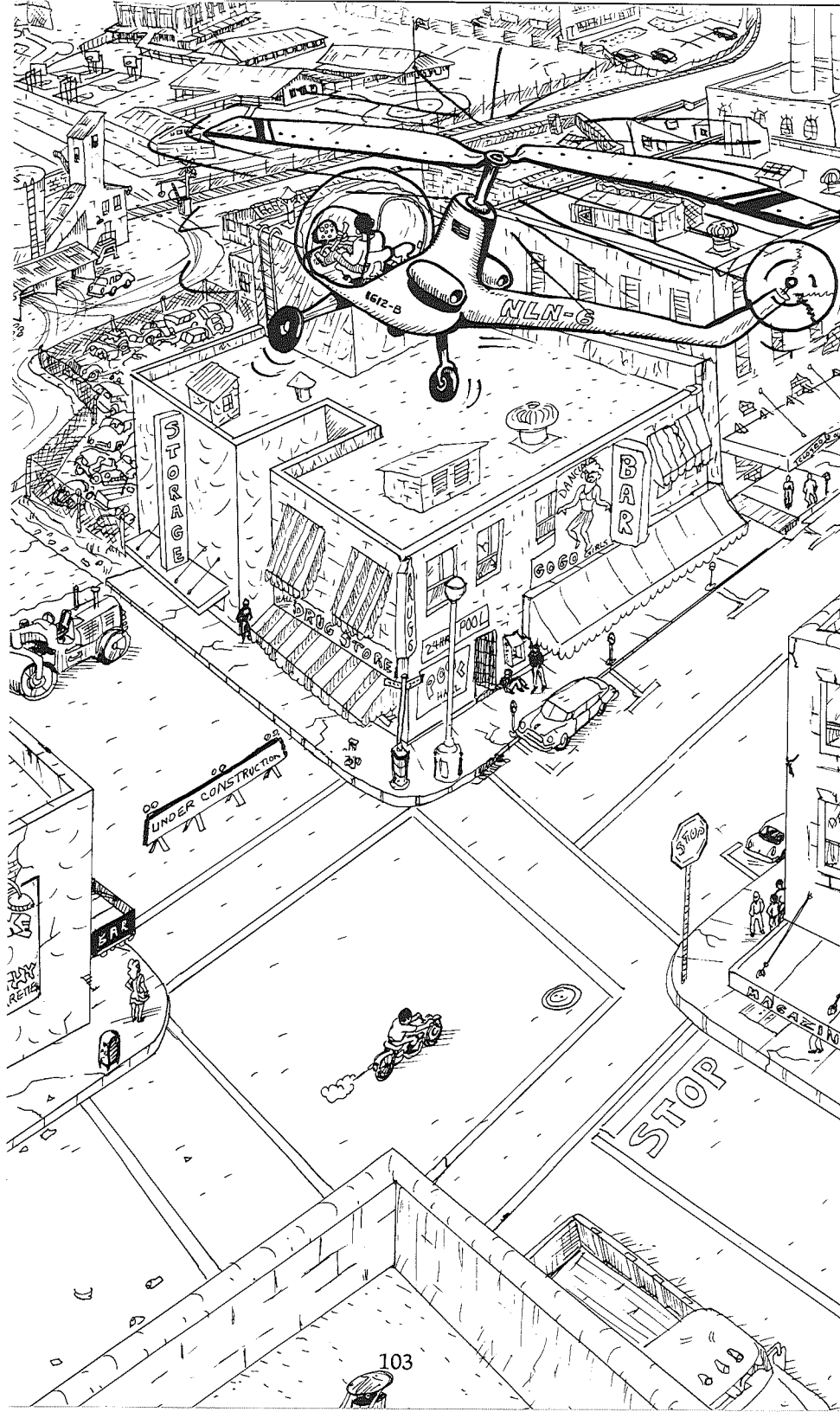


DESIRE, CONVICTION, and WILL POWER encompass another phase of "ACCEPTANCE". Once accepting the possibility of danger, accept the challenge to want to do something about it. You must, therefore, create the **DESIRE** to want to do something about it, the **CONVICTION** to commence, and the **WILL POWER** to see your desire to completion since "*Will Power is the hammer that drives action*". As long as you are of average ability and mentality, you can learn to develop these qualities. A small amount of preventive knowledge can go a long way if you but have the **DESIRE, CONVICTION, and WILL POWER** to carry it through.

ENVIRONMENTAL AWARENESS

"ENVIRONMENTAL AWARENESS" is the second **PREPARTORY CONSIDERATION**. It requires total awareness of environmental conditions that can either enhance or endanger your well being. It takes into account where you live, how you live, where you work, the type of work you do, the school you attend, your mode of travel, where you travel, the people you meet, the car you drive, floor plan, furniture arrangement, surrounding conditions, etc.--all of which might be conducive to danger. The impending dangers referred to include those situations which have not occurred and by proper preventive planning, may perhaps never occur.





Methods of preventive planning related to "ENVIRONMENTAL AWARENESS" include:

1. IDENTIFICATION OF THE TYPES OF DANGER

One must first be able to identify all of the types of danger that might be encountered. Develop an awareness of all the situations that can endanger your well being. In order to do this, you must develop a suspicious quality in preparing yourself for all types of conditions. One environmental condition may produce several dangerous by-products. So, the more you stretch your imagination to the numerous types of danger, the better prepared you'll be. Try not to overlook one possibility.

2. UNDERSTANDING THE ELEMENTS RELATED TO THE VARIOUS TYPES OF DANGER

Have a thorough understanding of all facts related to the various types of danger. Do not analyze a situation on the surface only, but look for deeper meanings. Is a person really smiling to be friendly or has he an ulterior motive? Be suspicious of an invitation by one whom you consider an enemy. In short, if you understand the facts, you will be better prepared to act appropriately.

Understanding the elements and their effect on environmental conditions is another consideration worth examining. Climatic changes may force you to have an alternate plan. Wet, muddy, soggy, icy conditions etc. can certainly hamper your efforts. General surroundings—the layout of an area, floor plan, terrain of varying heights, furniture arrangement, etc. can also enhance or hamper your efforts. This again may depend upon your ability to convert the situation to your favor.

Understanding entails intricate experience and is tied to maturity, insight, and creative thinking. It is a learning process that will make your environmental education more significant.

3. PERIODIC RE-EXAMINATION OF THE TYPES OF DANGERS AND THE ELEMENTS INVOLVED

It is always a good practice to conduct periodic re-examinations. This practice may give you a deeper understanding of facts already familiar to you. Listening to

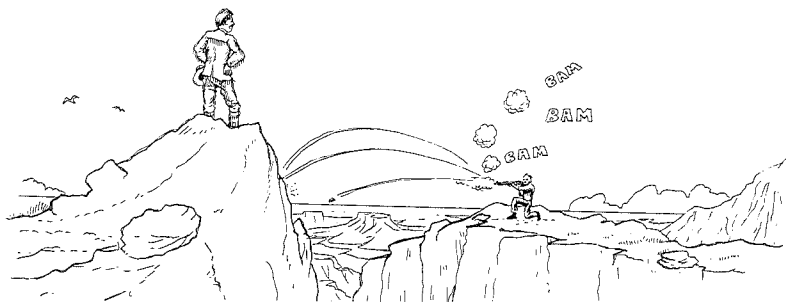
others may also aid you in expanding your understanding of facts already known. (Repetition of factual information helps them to become more ingrained.)

No matter how sharp your “ENVIRONMENTAL AWARENESS” may be, threats to your personal safety can still occur. Always be cognizant of the fact that new dangers can arise. At this stage, flexibility of thought and action is extremely essential. Your ability to blend with whatever the situation calls for will be a key factor for survival. Because no two situations are alike, flexibility in thought and action must be developed.

RANGE

"RANGE" is the third **PREPARATORY CONSIDERATION**. Here distance can become an ally. If an attacker cannot reach you (assuming he has no weapon), he will not be able to hurt you. Therefore, re-emphasizing the above statement, *"make distance become your best friend."*; especially when first learning the Martial Arts. As a rule of thumb, always remain at a safe distance from your opponent so that you are at least one and a half (of your opponent's) leg lengths away. This is an important rule since many people are now becoming skilled kickers. Creating this distance will keep you out of your opponent's **"RANGE"**, but within **"RANGE"** to initiate an attack.

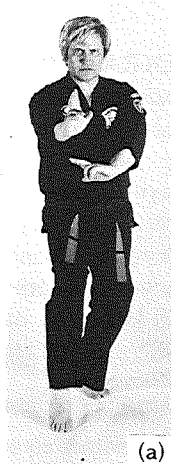
If you knew that the “**RANGE**” of your opponent’s gun was unquestionably 500 yards, I am sure you would not hesitate to stand out in the open at 1,000 yards and dare your opponent to shoot. This of course is just to demonstrate your alliance with distance and not to have you take an unreasonable chance.



I-50 Properly gauging range can make a fired bullet ineffective.

POSITION

The fourth **PREPARATORY CONSIDERATION** is "POSITION". This involves the position of your body in relation to your opponent and his to yours. Proper body positioning aids you in minimizing the effects of your opponent's attack by limiting his access to your vital areas. However, over protection or an exaggerated position can hamper you when counterattacking. When positioning yourself, therefore, think not only of protection, but also of maintaining easy access to your opponent without loss of motion.



P-26a to c The above photos depict a number of body positions one can assume to lessen vulnerability.

MANEUVERS

"MANEUVERS" are the fifth **PREPARATORY CONSIDERATION**, and are one of the methods by which you can close or extend your range. These methods are learned so that the flow of motion when advancing or retreating is uninterrupted and in many instances unnoticed. Such knowledge increases your agility, makes you elusive, adding to your power, and aids you in the acceleration

of your movements. Learned thoroughly, it will enable you to frustrate the efforts of your opponent. "MANEUVERS" are the conjunctions of motion. They link the movements of the upper and lower body with the movements of your opponent, allowing maximum effort to be achieved.

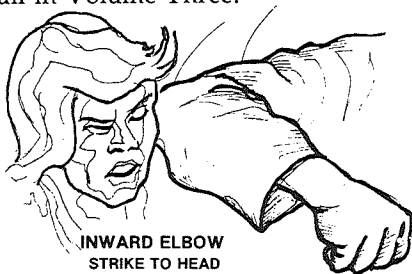
MANEUVERS" include such things as walking, shuffling, front cross overs, rear cross overs, hops, leaps, etc. Many of these will be elaborated upon later. (See Volume Two, Chapter Seven.)

TARGETS

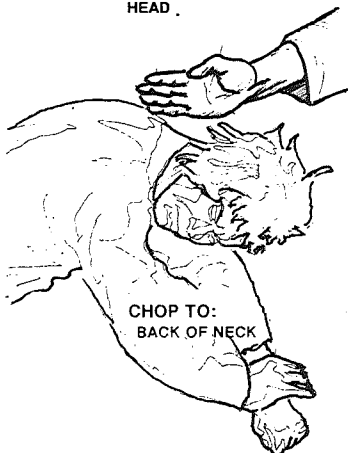
TARGETS" comprise the sixth PREPARATORY CONSIDERATION. They are the vital areas of the body, and when they are struck effectively, helplessness, pain, paralysis, even death can result. Thus, having a thorough knowledge of these areas serves a dual purpose—you will know where to strike to obtain maximum results as well as which areas of your own body to protect. These areas are illustrated in more detail in Volume Three.



BACK KNUCKLE TO:
HEAD



INWARD ELBOW
STRIKE TO HEAD



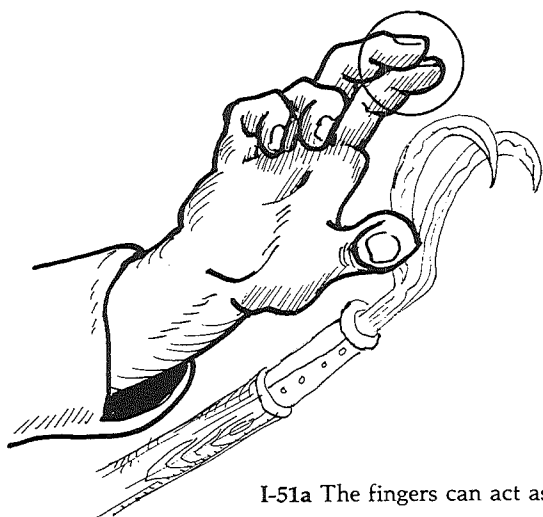
CHOP TO:
BACK OF NECK



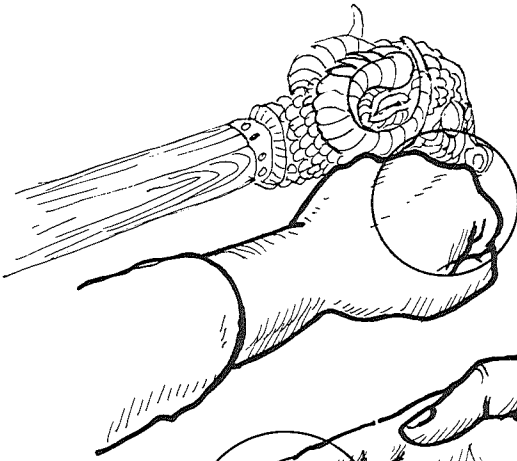
SIDE KNIFEEDGE KICK TO:
HEAD
BODY
GROIN

NATURAL WEAPONS

"NATURAL WEAPONS" constitute the seventh **PREPARATORY CONSIDERATION**. "NATURAL WEAPONS" are those parts of the body that can be transformed into fighting weapons. Knowledge of the many natural weapons also serves a dual purpose--you'll know what to anticipate when you are defending as well as what your resources are when you are attacking. However, your knowledge of "NATURAL WEAPONS" should go beyond just **WHAT CAN BE USED**. It should encompass **HOW IT CAN BE USED**. Although we may employ the same "NATURAL WEAPONS", the difference lies in the **EXECUTION OF THESE NATURAL WEAPONS**. Techniques utilizing these "NATURAL WEAPONS" vary greatly, so familiarize yourself with them. This added familiarity will increase the degree of your awareness. If an opponent is limited in his knowledge of the uses of his "NATURAL WEAPONS" your chances of victory are improved. Never fail to study, observe, and master other methods of executing the "NATURAL WEAPONS" nor should you forget that new ones can be created. You may not believe in a particular method of executing a **NATURAL WEAPON**", but you owe it to yourself to be aware of how it is executed by others so that you'll know how to counter it.

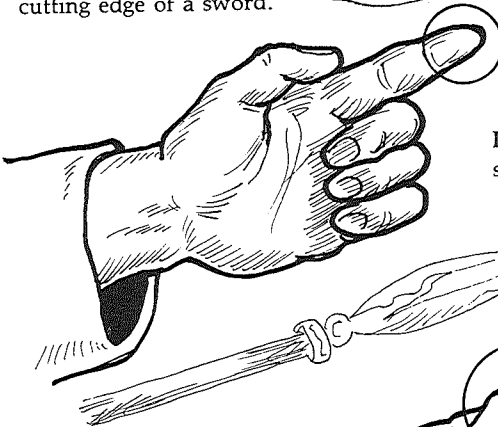
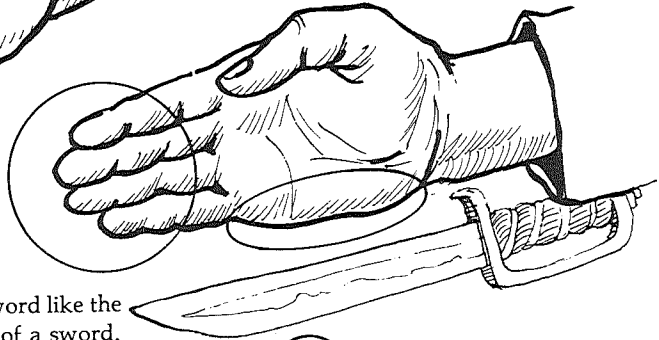


I-51a The fingers can act as claws.



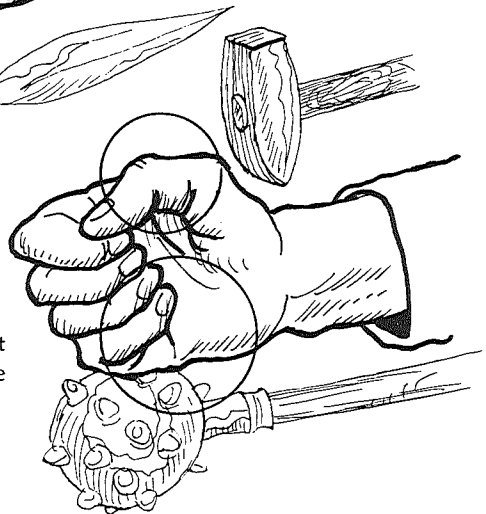
I-51b The fist can act as a battering ram.

I-51c The fingertips can thrust like a sword -- the handsword like the cutting edge of a sword.

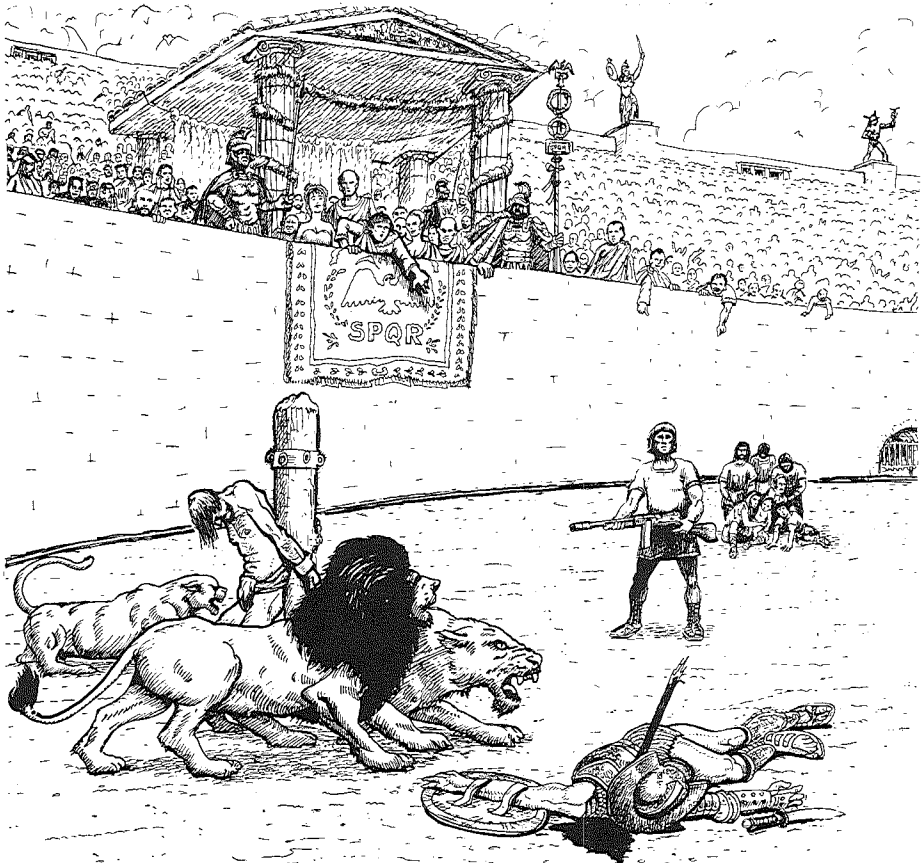


I-51d A one finger poke can serve as a spear.

I-51e Both sides of a clenched fist can have the effect of a sledge hammer or mace.



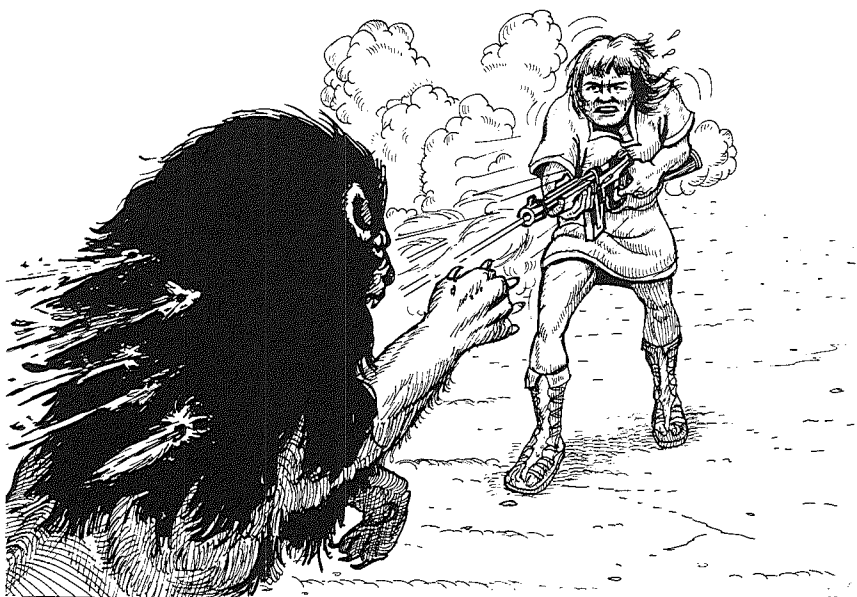
Suppose we lived in the days of Rome and were seated with Caesar as the Christians were being fed to the lions. From among the Christian group, steps a confident young man with a **SUBMACHINE GUN**. What do you think your reaction would have been during that period of history? Yes, we perhaps would have laughed saying, Look at that Christian. Does he plan to stab the lion with the blunt front portion of his weapon or is he planning to beat the lion to death with the portion that looks like a handle? We are alarmed as we see a burst of flame from the blunt portion of his weapon and hear a thunder like roar as we watch the lions die. What would we have thought then? Was a miracle being performed before our very eyes by the God spoken of by the Christian? Would we have panicked and run or would we have become instant converts to the Christian movement? Why would such thoughts enter our minds? Because during that period of history, we would not have understood the principle of firearms and would have felt it was a miraculous feat. What is our



I-52 A Christian with a submachine gun during the days of Caesar.

reaction to a gun today? We understand its function and what it can do and would take every precaution to avoid its use on us. In other words, we know what to expect. Likewise, I again advise you to keep abreast of other methods and innovations of executing "NATURAL WEAPONS". This knowledge may aid in prolonging your life. Remember too, while life insurance pays your benefactors **AFTER YOUR DEATH**, your knowledge and investment in learning the Martial Arts will personally benefit you in prolonging your life--making you the benefactor of your own investment.

Further, constantly strive to improve your mastery of the diversified methods of executing "NATURAL WEAPONS". Every method learned to utilize every available "NATURAL WEAPON" can only enhance your opportunities. Maximum advantage could be taken when an opening occurs rather than waiting for another opportunity to present itself. Do not allow this to happen since you may be given only one opportunity.

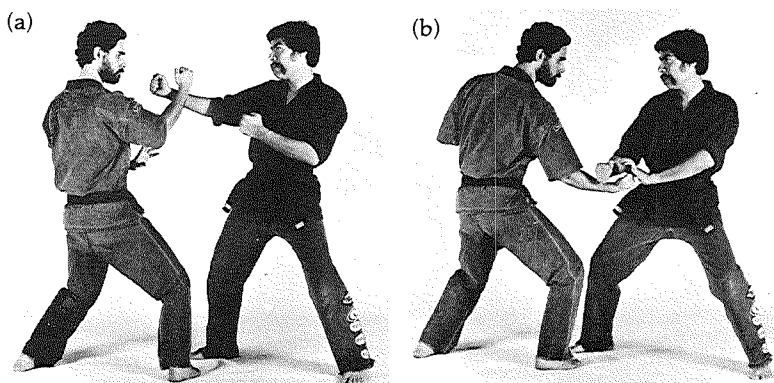


I 53 If we lived during Caesar's reign we would not have understood the principle of firearms.

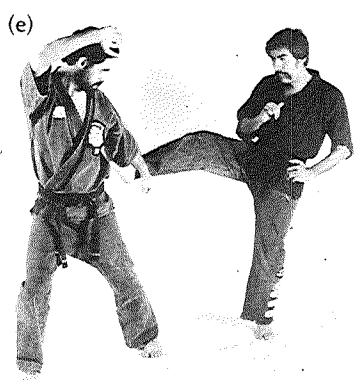
NATURAL DEFENSES

"NATURAL DEFENSES" are the eighth PREPATORY CONSIDERATION. "NATURAL DEFENSES" are those natural parts of the body that can be used in defending ourselves. Many of these "NATURAL DEFENSES" are the same parts of the anatomy used as natural weapons. What determines its use as either defense or offense is often the magnitude of force rendered and/or that part of the anatomy used to strike with. (Moves used against an attack with portions of your anatomy are generally considered "NATURAL DEFENSES".) Simple knowledge of how to position your arms or legs rather than synchronizing them with a blow or kick can be an accomplishment in itself. Further involvement as to its use against attacks require practice. This phase, involving skill, is elaborated upon in Volume Two.

The application of great force is not necessary when executing a block ("NATURAL DEFENSE") nor does a block require wide and exaggerated movement to be effective. Conservation of energy and space in redirecting rather than stopping an attack is generally all that is necessary. Minor and major movements are discussed in Volume Three.



P-27 a to h The photos above and those that follow illustrate a few of the blocks used in Kenpo.



The aforementioned **CONSIDERATIONS** were written to benefit the uninitiated. Its purpose is to acquaint them with logical preventive measures to avoid danger. Understanding where and how danger can strike and how these preventive measures can be of benefit, basically eliminates the need for physical skill. However, as knowledge and skill are acquired, other **CONSIDERATIONS** will be added and enumerated upon.

CHAPTER 12

STORIES OF RELATED VALUE

TIME AND PLACE

Although psychics can often predict the future with reasonable accuracy, and prophecies by Biblical prophets have and will unquestionably come to pass, it would not be likely that you could predict the time and place of an unexpected confrontation. Therefore, to be assured of a victorious outcome would depend upon proper, positive and calculated preparations. It would require knowledge of physical skills as well as psychological strategy. Physical skills are used when encounters are forced upon us. Psychological strategy; however, can supersede physical skills. Why is this so? Because it is a peaceful means which may totally eliminate the need for a physical encounter. While physical skills are mandatory prerequisites to obtain a Black Belt (a symbol denoting an expert), a true Black Belt is one who is wise in his use of psychological strategy. Psychological strategy can only be maintained when the attitude of a Black Belt is such that his spiritual qualities overcome his physical fixations. When a Black Belt conveys kindness instead of hate, peace instead of animosity, and uses words instead of his fists, he is truly a Black Belt.

President Abraham Lincoln, in my estimation, conveyed this spirit. He was an expert when it came to utilizing psychological strategy. The following story is proof of his convictions:

Lincoln, in his youth, was hated by Sam Brown who looked for every opportunity to fight with him. One day an opportunity presented itself when Sam accidentally (or purposely) bumped Lincoln. Using this as an excuse to start a confrontation, Brown challenged Lincoln to a duel. The choice of weapons was determined by Brown who naturally picked a weapon with which he was an expert -- that weapon was an ax. Lincoln refused the challenge

and was then told that he had no choice except to name the *time and place*. Having no knowledge about fighting with an ax, Lincoln decided to take advantage of the two choices left him. According to history, Lincoln was well over six feet four inches tall while Sam was only five feet eight inches in height. Taking into account their difference in height, Lincoln answered, "I'll fight you tomorrow morning at 8:00 a.m. under six feet of water". The episode ended with Sam Brown shaking Lincoln's hand and saying, "Let me shake the hand of the man who beat me verbally." Lincoln's psychological strategy worked and both men later became good friends.

Should you lack knowledge of the Martial Arts and, like Lincoln, be challenged to a duel by a Martial Artist who is an expert kicker and who allows you to name the *time and place*, give him this reply--"I will fight you tomorrow morning at 8:00 a.m. in the telephone booth located on the corner of ____ and ____". When your opponent arrives, invite him into the telephone booth with you and shut the door. The lack of space will thwart his efforts to retaliate with kicks. Psychological strategy would have triumphed again as you utilize *environment* as a means of defeat.

MODERN DAY ETHICS

A boy came home from school after having discussed the topic of **ETHICS** in class. His assignment was to have his parents relate an experience or story that would elaborate on, or clarify the term **ETHICS**. As a result of his inquiry, his father related the following story:

"A good example of **ETHICS** occurred at the store today. Mrs. Brown, who lives a block from the store, came to purchase some groceries. After I had given her a total price on the items purchased, she handed me a newly printed twenty dollar bill and I gave her back her change. It was not until she had left the store that I discovered that Mrs. Brown had given me *two* twenty dollar bills. Because they were new, the bills stuck together and gave the appearance of only one twenty dollar bill. Now the **ETHICS** involved here, son, is should I tell my partner, Jake, about it or not?

Obviously Mrs. Brown who gave him too much money was not considered. This definition of **ETHICS** still exists today. Philosophies as a whole have changed and as I pointed out earlier, "It's not whose

right, but whose left that counts". Self protection preparations are indeed necessary in today's environment. Seek and prepare now for it may be too late tomorrow. Take the attitude that it could happen to you rather than it couldn't possibly happen to me, and you'll be ready, if not to protect yourself, perhaps your loved ones or friends.

CHAPTER 13

THE TEN COMMANDMENTS OF PREVENTION

1. **ACCEPT** the fact that **THERE ARE IMPENDING DANGERS**.
2. **CONSIDER** the fact that **DANGER CAN AND WILL HAPPEN TO YOU**.
3. **UNDERSTAND HOW DANGER STRIKES**.
4. Create the **DESIRE** to want to do something about it.
5. Have the **CONVICTION** to commence studying to prevent it.
6. Develop the **WILL POWER** to complete the studying.
7. **KEEP-UP** with the studying.
8. Periodically **RE-EXAMINE** present as well as new dangers.
9. Make **CAUTION** the key to your endeavors.
10. **AVOID** unnecessary and/or suspicious activities where danger lurks.

CHAPTER 14

CONCLUSION

We should always look upon life as a compromise with realities. The more we become acquainted with realities, the clearer our understanding will be of truth. Truth in turn will guide us to paths of logic in trying to master the Martial Arts. Then too, unless we try to do something beyond what we have already mastered, we cannot grow. While it is fine to believe in ourselves, we must not be too easily convinced of our skills nor have an inflated opinion of ourselves. The dimensions of our life are determined by the causes to which we devote ourselves. Therefore, **DEVOTION** is a key ingredient if we are to successfully master the Martial Arts. As we humbly learn, we must also remember that we are not limited by the lack of capacity as much as we are by our unwillingness to use our capacity beyond what we conceive to be our limit.

I firmly suggest that you use logic throughout your training for it is a known fact that "Ignorance multiplied by numbers does not make intelligence". While on the topic of intelligence, a famous American General once said, "Give me a man who is intelligent and ambitious and I will make a general out of him. Give me a man who is lazy and ambitious and I will make a good foot soldier out of him. But, give me a man who is ignorant and ambitious, and I'll shoot the S.O.B."

Seek Martial Arts knowledge with utmost scrutiny. Do not become entranced by *impractical* or *useless* movements. Above all, do not be categorized as one who "Learns more and more about less and less until he ends up learning everything there is to know about nothing."



Knowledge does not grow like a tree where you dig a hole, plant your feet, cover them with dirt, and pour water on them daily. Knowledge grows with time, work, and dedicated effort. It cannot come by any other means.

GLOSSARY OF TERMINOLOGY

- AIKIDO** -- is a sophisticated form of Jiu-jitsu employing circular movements to disrupt an opponent's balance by continuously redirecting the force of the aggressor. Included in the movements are throws, locks, twists, and strikes to joints and pressure points.
- ALPHABET OF MOTION** -- each move learned in Kenpo, whether used defensively, offensively, or to serve both purposes, is viewed as an alphabet of motion.
- AMBIDEXTROUS** -- it is the ability to perform with equal agility on either side of the body (right or left).
- AMERICAN KENPO** -- an updated and all inclusive version of Kenpo based on logic and practicality which has been designed to cope with the mode of fighting prevalent on our streets today.
- BASICS** -- are the fundamentals of the Martial Arts that aid in the development of the mind and body as it prepares for physical combat. These simplified moves which form the base of the Art are divided into stances, maneuvers, blocks, strikes, and specialized moves. BASICS are also physical moves or gestures executed with specific intent or purpose to attack or defend.
- BELT RANKING SYSTEM** -- is a colored belt system used to grade students' ability and proficiency. Such judgment is determined after a student undergoes a performance test.
- BOB AND WEAWE** -- are body maneuvers used to avoid an attack. A "bob" involves a vertical movement of the body. A "weave" is a horizontal side to side movement of the body.
- CHI** -- is a Chinese term used to describe the state of the body and mind where one obtains the maximum force of his body. It involves total and complete synchronization of mind, breath and strength to achieve maximum focus. It is that extra inner force created by the precise synchronization of mind, breath and strength.
- CHI SAO** -- a training method practiced by Wing Chun stylists. The term means "sticky hands" while the concept involves the sensitive use of the arms rather than the eyesight to determine the release of a punch or strike.
- CHUAN-SHU** -- is a term used in mainland China to describe the western term of Kung-fu.

- CIRCULAR MOVEMENTS** -- moves that predominantly loop or follow a curve. Such moves can be used defensively or offensively.
- CLASSICAL** -- traditional methods and moves used by the so called, "pure systems" of the Martial Arts.
- COMMON SENSE** -- it is that sixth sense that many lack. It is the ability to overcome problems and difficult situations by using logic.
- CONTROLLING** -- the ability to restrain from or execute action with regulatory frequency and persistence.
- CREED** -- a modern code of ethics authored by Ed Parker for Martial Artists in today's environment. It reads as follows: "I come to you with only Karate, empty hands, I have no weapons, but should I be forced to defend myself, my principles or my honor, should it be a matter of life or death, of right or wrong; then here are my weapons, Karate, my empty hands."
- EIGHTEEN HAND MOVEMENTS** -- the original number of hand movements first developed to defend or attack an opponent. These moves supposedly formed the foundation of Shaolin Boxing.
- EMBRYONIC MOVES** -- simple basic movements which are generally singular in both action and purpose.
- EMPTY HANDS** -- a term associated with all Martial Art Systems that employ only natural body weapons while defending or attacking.
- ENVIRONMENTAL AWARENESS** -- the ability to observe daily conditions and surroundings and make on the spot decisions to either avoid danger or take advantage of the opportunities offered.
- EXAGGERATED STEP** -- is another simplified term to describe a kick.
- EXPLOSIVE ACTION** -- instantaneous reaction that ignites and bursts from inside out with repetitive succession.
- EXTERNAL PHYSICAL WEAKNESS** -- self induced weakening of the body imposed by outward forces such as steam, fire, etc. to humble the soul.
- FIGHTING SENTENCE** -- combined movements of hands and feet that are used in sequence both defensively and offensively.
- FORM** -- is literally a short story of motion. These motions are offensive and defensive maneuvers incorporated into a dance for purposes of learning, home training and exercise. They are

usually done without a partner.

FREESTYLE -- a Martial Arts term for sparring with one or more competitors. Sparring is usually extemporaneous.

FULL CONTACT -- is the professional method of freestyling (sparring) where actual hitting is accepted as part of the rules.

HOOK -- a type of punch used by boxers that makes contact with the opponent on the down side of his circling action. In short, contact is made after the fist passes the apex of the circle. Kicks can also follow the same principle.

HORSE SENSE -- the same as common sense.

HWARANG-DO -- a Korean Martial Art system that taught high principles and philosophies. Advocates were dedicated to the cultivation of spirit and health among the youth along with self-defense disciplines.

IDEAS -- moves in Kenpo are taught to be no more than ideas which can vary with each changing situation.

JIU-JITSU -- is an oriental form of wrestling known as the "body art". It involves twisting, spraining, dislocating, breaking, and using other like means to the joints and pressure points of the anatomy. Throwing is also an integral part of their art.

JUDO -- is a more gentle form of oriental wrestling. Referred to as the "gentle way" it employs grabs, hip and shoulder throws, in addition to arm or leg locks and holds.

KAJUKENBO -- is an offshoot of William Chow's original methods of Kenpo Karate that was created by Adriano and Joe Emperado in Hawaii.

KARATE -- is a recent term used by the Japanese to describe the oriental boxing systems of Japan and Okinawa.

KATA -- a Japanese term for the word form. See definition of form.

KENPO -- as spelled, is a modern term describing one of the more innovative systems of the Martial Arts practiced primarily in Hawaii and the Americas. **Ken** means fist and **po** means law. Thus, **Kenpo** means fist law.

KENPO KARATE -- was the term used by William Chow to describe the art he was teaching in Hawaii during that period of time.

KEN TO -- is the Japanese term for boxing. **Ken** means fist and **to** means fight. Thus, **Ken to** means fist fight.

KI -- a Japanese term for Chi. See definition of Chi.

KILL OR BE KILLED -- was a method of combat learned by the military during World War II. It was a condensed form of

combat utilizing Martial Art concepts concentrating on techniques that brought about instant disability or death.

KNOCKOUT -- is a term used to describe a victim in an unconscious state. It is also a term used by some of the Professional Karate Tournaments who allow competitors to literally knock their opponents out.

LAYMEN -- beginners in the Martial Arts.

LIGHT CONTACT -- usually occurs in Amateur Karate Tournaments where competitors are not allowed to make heavy contact. Only light contact is allowed. Infraction of these rules can mean disqualification from the match and/or tournament.

LINEAR MOVEMENTS -- moves that are direct and follow a straight path.

MAJOR MOVES -- strong and positive moves which cause immediate devastation.

MANEUVERS -- ways you can move your feet, arms or body to initiate or avoid an attack.

MARTIAL ARTS -- is the term that is generally used to describe the self-defense systems of the Orient.

MARTIAL ARTIST -- an individual who is an actual practitioner of the Martial Arts.

MASTER KEY MOVE -- a single move that can be used in more than one predicament with equal effect.

MECHANICAL STAGE -- is that stage of learning where movements are clarified and defined -- thus giving them meaning and purpose. Movements at this stage, however, are applied mechanically and a student is more equipped to verbalize answers than to physically utilize them.

MEDITATION -- a brief period of mental relaxation used in Kenpo to eliminate outside distractions from the mind in order to fully concentrate on activities that are to be learned in class. Taking the time to do this helps to avoid unnecessary injury which might otherwise occur.

MINOR MOVES -- subordinate moves which, although not devastating, cause ample damage and delay to allow for the execution of a MAJOR strike, blow, etc.

NATURAL DEFENSES -- the use of body parts as defensive blocks or deterrents.

NATURAL WEAPONS -- the use of body parts as offensive weapons.

NO CONTACT -- the ability to execute a strike to a competitor with

control so as not to make full contact with the designated target. This rule is adhered to at some of the Amateur Karate Tournaments.

NORTHERN STYLES -- generally refers to those Martial Art systems practiced in northern China. These systems placed great emphasis on utilizing the feet as weapons, rolling on the floor and stressed an array of acrobatic feats.

PARAGRAPHS OF MOTION -- series of defensive and offensive moves used consecutively on more than one opponent where there is no interruption in the flow of action.

PHONETICS OF MOTION -- teaching a move or moves in progressive stages so as to get the maximum force from its execution. It is a method of teaching students movements by-the-number.

POINT OF REFERENCE -- the point of origin of a specific move or technique sequence which can be referred back to before proceeding to the next move or before going to the opposite side.

POSITION -- (1) a command used while teaching to have a student assume his original starting position (2) a set or arranged posture used in class for training purposes other than mentioned, or when fighting (3) how your or your opponent's body is angled.

PRACTICAL KENPO -- the use of logical moves in the Kenpo system that are realistic and not fanciful or impractical moves.

PRACTITIONER -- one who learns, teaches and practices the Martial Arts.

PREPARATORY CONSIDERATIONS -- the mental planning of logical preventive measures to avoid danger which can eliminate a physical encounter from occurring.

PRE-SET MOVEMENTS -- movements that are methodically thought out prior to their application which usually works as they were conceived.

PRIMITIVE STAGE -- is that stage of learning where moves are crudely executed.

PSYCHOLOGICAL STRATEGY -- the ability to use the brain instead of the brawn to cope in an on the spot physical encounter and through verbalization totally avoid a confrontation.

PULLING -- (1) bringing an object or person to you (2) the ability to control a strike so as to come within a fraction of an inch from hitting the target.

RANGE -- that distance which exists between you and your opponent.

RULES -- generally refer to those moves that are to be followed to the

letter. Such moves can only restrict flexibility and, therefore, IDEAS rather than RULES are stressed in Kenpo.

SALUTATION -- a series of moves and/or gestures in Kenpo to indicate respect to one you are greeting or competing against at a tournament.

SELF-CORRECTING -- having a thorough knowledge of the principles, concepts and theories of the Martial Arts so as to have the ability to consistently make correct judgements to maximize every move.

SENTENCES OF MOTION -- same as PARAGRAPHS OF MOTION only the techniques are not as prolonged.

SET -- a term used by Western Chinese to describe a FORM. See definition of FORM.

SHAOLIN MONASTERY -- the most famous historical temple in China where many of the monks who trained in the Martial Arts became noted masters in the hope of recapturing China from the Manchurians and restoring China to its rightful heirs.

SHORINJI TEMPLE -- a Japanese term for the SHAOLIN MONASTERY.

SHOTOKAN -- a Japanese system of Karate developed by Gichin Funakoshi.

SHUFFLE -- shifting the body forward and back to close or increase the distance between you and your opponent.

SIL LUM MONASTERY -- a Cantonese term for the SHAOLIN MONASTERY.

SOPHISTICATED MOVES -- single moves that have multiple results.

SOUTHERN SYSTEMS -- generally refers to those Martial Art systems practiced in southern China. These systems concentrated more on hand instead of foot movements.

SPONTANEOUS STAGE -- the stage where the student's reactions are performed naturally, impulsively and without restraint, effort, or premeditation.

STREETFIGHTER -- usually an individual without any formal training who fights without ethics. Anything goes even if weapons are needed to be assured of victory.

STREET FREESTYLE -- Kenpo stylists who are streetfighters with formal training. Moves are used scientifically to obtain the best results in the shortest period of time against one or more aggressors. RULES do not exist in such encounters.

STYLE -- is the word used to describe the manner in which an

individual applies and executes the **system** he has learned.

SYSTEM -- is the unification of related concepts, ideas, principles, facts, truths, and basic elements of a particular school of Martial Arts.

TAE KWON DO -- a Korean system of Karate that concentrates predominantly on kicks and linear motion.

TAKE DOWN MANEUVERS -- moves of defense or attack that cause an opponent to fall to the ground to immobilize, restrain, control, or to further attack.

T'ANG HAND -- the term used to describe some of the Korean Martial Art systems during a certain period of history in respect to China. T'ANG HAND literally means the hand of China.

TANG SOO DO -- another Korean system of Karate that gives China the respect it deserves.

TARGET AREAS -- vital areas on your or your opponent's body which can cause injury or damage when struck.

TE -- an Okinawan term which means "hand". Their Art was originally called Okinawa-te or "hand Art" of Okinawa.

TECHNIQUE -- pre-planned moves that can be used defensively or offensively with successful results.

TRADITIONAL -- generally refers to those practitioners of the Martial Arts who adhere to custom or the original concepts and moves of a particular system.

TONGS -- are Chinese syndicates or associations that are organized to accomplish specific tasks that benefit them.

TOURNAMENT FREESTYLE -- sparring that is conducted at a tournament where specific rules must be adhered to.

UNIVERSAL PATTERN -- a three dimensional pattern of movements developed by Ed Parker that was conceived to aid students to have a directional key to movement. It is a design that would also aid in systematically understanding the interrelationship of linear and circular movements and the paths which they follow.

UNUSEFUL -- movements that may not be useful in one predicament, but can be used in another predicament with positive results.

UPPERCUT -- an upward vertical motion used to execute a punch.

USELESS -- is not the same as UNUSEFUL since such moves would not be effective under any condition.

VARIABLE EXPANSION -- the ability to randomly select solutions or build upon precepts as a result of having a thorough knowledge of the principles and concepts of the Martial Arts.

VIEWPOINT -- as it relates to Kenpo entails having to view a confrontation from not only your point of view, but from your opponent's as well as a bystander's who might be a witness.

VITAL AREAS -- the major weak points of the body. See **TARGET AREAS**.

WHOLE -- as conveyed in this volume refers to the total experiences that makes up one's life.

WORDS OF MOTION -- refers to a combination or sequence of moves created by one arm.

ZEN -- Buddhist form of meditation perpetuated by Tamo (Daruma).

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